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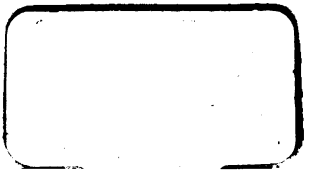
1. English language — Rhetoric and composition.



COMPOSITION AND RHETORIC

FOR SCHOOLS

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PREFACE

Certain beliefs in reference to the teaching of English composition in schools have influenced the authors in preparing the present text-book.

1. In the earliest years, the critical aim in teaching should be subordinated to the constructive, stimulative aim; the pupil should be encouraged to write freely and even unconsciously at first, to form habits of thought and of invention before his expression is minutely criticised and pruned. For this reason Part I has been made a preliminary course of constructive work. To these chapters nothing of a merely negative or minutely critical nature has been admitted. The processes of work that a conscientious writer follows are described, as closely as possible in the natural order in which these processes occur in a writer's experience.

2. Much, if not all, of the usual freshman course of rhetoric in colleges can properly be included in the secondary course in English without requiring more time than is already devoted to the subject. In view of the fact that only a small percentage of the students of secondary schools enter college, it seems desirable to present to the high-school pupil all the elementary facts of style, such as usage, important rhetorical principles, and paragraphing. Many of the best text-books designed for schools, however, are purposely incomplete in treatment; they take for granted that the student will pursue a further course of instruction.

3. In the usual secondary course, the text-book in rhetoric is too markedly separated from the work in com-

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position. Frequently it is assigned to be taught during one year of the course, or one term of a year, and is afterwards dismissed from the pupil's attention. This is due in part to the fact that most text-books are designed for a short course, in which the subject is presented methodically and theoretically. The authors of the present book believe that the text-book should accompany the pupil as far as possible through his course—at least for two years. Part I is intended to provide for a year's class-work in composition; Parts II, III, and IV are intended for a second year of more systematic drill in the principles of rhetoric. Part V may either be included in the second year or expanded to give work for an additional year. This lengthening of the course does not imply, however, that daily lessons in the text-book should be required. Probably one recitation period each week will be sufficient for the formal work on the text-book.

4. From the design of Part I it results naturally that some topics are treated twice in the book. The authors feel that this repetition in the practical study of an art is not only desirable, but even essential, in order that the young writer may be taught to consider again and again, under new aspects, the few old and rather obvious rhetorical truths. The application of these truths in new circumstances is the important matter. The aim of the authors in this particular has been to prepare a book for teaching, not a systematic treatise.

5. With this aim in view, much attention has been given to the exercises. A school-book on writing should present rhetorical theory as a necessary comment upon the exercises, not the exercises as an appendix to the text. In spite of the extended exercises provided for each chapter, teachers will probably find it wise to supplement rather than curtail this part of the book. Again for the sake of practical results in teaching, a large part of the illus-

trative material in the exercises has been taken from the writing of young students. Beginners learn by observing the defects and the excellences of compositions within their own power of emulation, not by the exclusive study of masterpieces. For the same reason it has been deemed wise to leave these crude examples of writing in as natural a state as possible. Only the grosser blunders have been removed, for, while each extract has been chosen to illustrate one specific error, the other obvious faults of composition that appear will provide opportunities for exercising the pupil's critical skill. Further, it is assumed that the study of literature will accompany the course in composition, and that illustrations of effective writing to supplement those given in the text will not be hard to find.

6. Finally, a word must be said about two debatable points. The use of examples of bad English to teach correct English usage has been widely condemned of late years, yet this book follows the older method in providing, in Part II, copious exercises of this nature. Much can be said in favor of this form of exact drill in usage. In many cases, it is the only effective method. Still, wherever a teacher deems that his class would be harmed by examples of bad English, he can easily omit the debatable sections of Chapters IX, X, XI, XII, XIII. Again, the authors have felt doubtful whether formal treatment of the kinds of composition should be included in a secondary school course. As the pupil meets the various literary forms in his study of English classics, however, some discussion of the general laws underlying them would seem to be useful at this period

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No text-book should pretend to completeness of treatment or to exclusive originality of presentation, least of all a text-book upon the subtle and baffling subject of literary expression. The authors of *Composition and Rhetoric for*

Schools have borrowed so largely and so obviously from the common sources of rhetorical doctrine that acknowledgment is superfluous. Yet they desire to acknowledge their constant indebtedness to their teachers, Professors A. S. Hill and Barrett Wendell, of Harvard University, and to Professor G. R. Carpenter, of Columbia University, whose text-book, *Exercises in Rhetoric and English Composition*, they have used in their classes. Thanks are also due Assistant Professor Robert Morss Lovett and Mr. James Weber Linn, of the University of Chicago, for helpful comment on the proof.

The credit for the exercises of this book is due very largely to Miss Edith Burnham Foster, of the University of Chicago, who selected and arranged the illustrative material, and who suggested not a few of the questions in them. For her intelligent and painstaking labor the authors are very grateful.

CHICAGO,
April 19, 1899.

THE REVISED EDITION

The experience of the three years during which *Composition and Rhetoric for Schools* has been used has not led the authors to modify in any important detail, as to plan or treatment, the conclusions expressed in the preface of the first edition. In preparing a revised edition they have sought to simplify and condense the text so far as possible and to adapt the exercises, epecially in Part I, much more closely to the needs of young students.

The authors are indebted to Professor G. L. Kittredge for permission to quote from *Words and Their Ways in English Speech*. Thanks are also due Assistant Professor G. W. Benedict and Mr. G. W. Latham, both of Brown University, for valuable criticisms on parts of the proof.

June, 1902.

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PART I

PRELIMINARY WORK

CHAPTER I

COMPOSITION—ORAL AND WRITTEN

1. Expression the Object of Our Study. — Every one seeks to make known his thoughts and feelings to others in some way. Even when we do not speak, we express ourselves in our faces or in our actions. As long as we do this naturally without thinking about what we are doing, we do not hesitate to express ourselves freely. But when we begin to write our thoughts, we think about what we are doing, and something seems to clog our minds, the words we want will not come, the sentences will not form themselves and join together properly—in short, we fail to express ourselves. No one enjoys doing anything badly; at first few enjoy writing, no matter how much they may have to say. Practice in composition and a knowledge of rhetorical principles help us to overcome the difficulties of writing, and enable us to express easily our thoughts and feelings.

2. Composition Defined.—In both speaking and writing, single words would answer our purpose, if we had only detached, single facts to express. But as thought is made up of related ideas, we must unite words into sentences, and sentences into larger bodies — paragraphs and whole compositions. The selection of words, therefore, or even the forming of sentences, is only a part of our task. We may have the right word for every idea, we may also form correct sentences, and yet fail to express our thought.

To complete our work, we must put our sentences together in an orderly statement. This building a whole out of separate elements is called composition; the word "composition" (from the Latin words *cum* and *pono*) means literally the putting together of something.

Our study is literary composition, that is, the putting together of ideas expressed in words. We should remember, however, that there are many other forms of composition. The artist who paints a picture, the sculptor who models a statue, the musician who writes a symphony, the architect who builds a house, just as much as the author of a book, are all composers.

3. Rhetoric Defined.—When we compose sentences, we should select proper words and unite them according to certain rules of language called grammar. The boy who says, "He don't care if he bust the window," fails in both points. He uses "bust," which is not English, and he unites the plural form of the verb "do" with the singular pronoun of the third person. But rhetoric goes further than this. It teaches us that if we wish to express ourselves well, it is not enough to choose proper words and to unite them correctly; they must also be united effectively. Moreover, the sentences and the groups of sentences must be put together, or composed, effectively. The study that teaches us the principles of correct and effective composition is called rhetoric.

4. Rhetoric Further Explained.—Rhetoric does not, like grammar, answer only the question of right or wrong in composition; it also helps us to decide between two or more correct forms of composition when we are in doubt which is the best one: as, for example, when we are undecided whether we shall use a long or a short sentence; or whether a given paragraph belongs to one part of a chapter or another. Grammar deals with words and sentences only; rhetoric deals with words, sentences, para-

graphs, and the whole composition. Grammar teaches us rules, which are to a large degree fixed; rhetoric teaches us principles, which are only general directions for obtaining effective composition.

The word rhetoric has an unfortunate use in popular speech. We hear frequently statements something like these: "In spite of all his rhetoric, he did not deceive me"; "Then he grew rhetorical" (meaning bombastic or pompous). When people use the word in this sense, they imply that the study of rhetoric enables a writer or speaker to play tricks on his audience and make them believe that black is white, or teaches him how to make trivial thoughts appear important. To this is due the common feeling about rhetoric,—that it is an art of deception, against which we should be on our guard. The true rhetorician, however, teaches the writer not to decorate poor thought or to parade borrowed ideas, but to express his meaning clearly, exactly. What is commonly called rhetoric is frequently a violation of the real principles of rhetoric.

5. The Value of Oral Composition.—Writing, as has been said before, seems to most of us a very hard task, which demands great skill and natural ability, if not genius. To write even a letter seems to the beginner to require special talent. Thoughts fly apart when it comes to putting them on paper. Yet each one of us engages in composition many times every day: every spoken sentence, every recitation, every conversation with friends, is an unconscious act of composition—an exercise in putting our thoughts together and expressing them in words. The constant practice which we get in spoken composition will help or hinder us in the more difficult art of written composition according as we speak carefully or carelessly.

Moreover, whatever we find really worth talking about is

worth writing about at greater or less extent. Choose topics for composition from subjects that are familiar in daily talk; write on them freely much as you talk; and, conversely, discuss with friends the subject you intend to write about.

6. Differences between Spoken and Written Composition. —Nevertheless, oral composition, or talk, differs in certain respects from written composition. It is less formal. Contractions such as "don't," "it's," "can't," which give naturalness to talk, are used sparingly, or not at all, in writing. Words, phrases, even subjects and predicates are omitted in the hurry of conversation, and must be supplied in writing, for in the latter case we can not depend on the gestures and the facial expression of the speaker to complete the meaning. Writing should be, also, more orderly than conversation. We speak our thoughts rapidly in the order in which they come to us. This order, however, is often not the logical one, and when we write, we should take time to arrange our ideas and to make plain the connection between them. Moreover, although written sentences are coming to be more like spoken sentences than in the past, they are usually longer, more complicated, and more closely knit together than the sentences we speak. For example, we should not be likely to unite in one spoken sentence so many thoughts as Hawthorne does in the following written sentence:

> In the growth of the town, however, after some thirty or forty years, the site covered by this rude hovel had become exceeding desirable in the eyes of a prominent and powerful personage, who asserted plausible claims to the proprietorship of this and a large adjacent tract of land, on the strength of a grant of land from the Legislature.

And these sentences, natural and proper in conversation, would scarcely be suitable for written composition:

> Yes! There is the boat now. See—just creeping around that head of land. Five minutes more, and he'll be home. Come! Let's surprise him.

We should keep in mind these distinctions and not allow ourselves, when writing, the liberties of speech. At bottom, however, the art of composition is the same whether we practice it unconsciously in talk, or more carefully with the aid of pen and paper. In either case the object is to express our thoughts and feelings exactly, and to interest others in what we have to say.

7. The Pleasure in Composition.—If good writing does not differ really from good talking, and we find pleasure in expressing ourselves in speech, then the task of composition on paper should not be distasteful. Just as soon as we learn to use the pen without thinking about it, we shall find delight in writing. Composition is a voyage of discovery, a perpetual experiment. Every word is a new element; every phrase or sentence, a new compound. Since we can vary these infinitely at our pleasure, we can have forms to express each new idea And no one is without ideas to express. Our thoughts may be simple and commonplace, but they are worth expressing well.

8. Themes.—Practice in written composition is the only means by which we can make writing as natural and as easy as oral composition. The course of study outlined in this book assumes that the student is writing weekly exercises, sometimes daily ones. For convenience we shall refer to these exercises in composition as *themes*. We shall find it useful to have some method in our work; the following suggestions,[1] especially No. 5, in reference to rewriting, have been found helpful:

[1] Both instructor and student will find it of great advantage if these directions are followed *invariably*. Without attention to system a large number of manuscripts can not be handled easily. All themes should be handed in promptly at the date and the hour set. This is a courtesy due the instructor. If no excuses are accepted, the student will find it easy to be punctual and will experience great relief from the annoyance of delayed work. If all the themes when finally returned by the student are kept together in the classroom, they will be found useful for an occasional review. At times it will be well for a student to try again a subject which he has treated poorly in an earlier theme.

1. *Paper.*—Ruled white paper of uniform size should be used; a convenient shape is the large letter form, about eight by ten inches. These sheets, when handed to the instructor, may be folded once lengthwise. Each sheet should be numbered. The task of examining papers is made less difficult if only one side of the sheet is used.

2. *Margins.*—On the left of the page the student should leave a margin an inch wide for the instructor's comments.

3. *Indorsement.*—Every theme should be indorsed carefully, to show the name, class, and date, thus:

James L. Smith (not "Jim" Smith).
English, Class 1.
November 23, 1902.

It should be remembered that a neat manuscript and a careful indorsement make a favorable impression upon the reader.

4. *Titles* —Every theme should receive a title. This, we shall see later, is often not the same as the subject announced by the instructor.

5. *Rewriting and Revising.*—When the manuscript is returned, with the instructor's written comments, the student should read the theme carefully and study the suggestions made. If after referring to the sections of the rhetoric to which they relate he does not understand them, he should consult the instructor before attempting to rewrite his theme. Somewhere on the theme he will find a general criticism, usually accompanied by a direction to Rewrite or to Revise. "Rewrite" does not mean merely copy the manuscript; that is an exercise in penmanship, not in composition. "Rewrite" is a direction to reconstruct the theme according to the suggestions made by the instructor. In rewriting, however, the student should not rely entirely on the instructor: usually by the time the theme has been returned, he will see for himself where he can improve his first effort. This is his final opportunity to make a complete and finished piece of work. Rewriting often requires more skill and patience, and teaches one more about composition, than the easy production of the first copy. It does not necessarily follow that a theme is of poor grade because the student is requested to rewrite; it implies frequently that the thought contained in the theme is worth working over. "Revise," on the other hand, directs the student to correct mistakes and improve weak passages on the original manuscript. Sometimes, it will be necessary to rewrite parts of themes which, as a whole, need

only revision. Both the old and the new theme should be handed to the instructor finally, so that he may judge intelligently what advance the student has made. The final mark—and the only important one—is that which the rewritten or revised theme receives.

Exercise I

A. Define composition and rhetoric. What relation has grammar to the art of composition?

B. Is rhetoric "the art of adornment"? Does the study of rhetoric supply the writer with ideas? With a stock of beautiful phrases? What is the aim of the study of rhetoric? What is meant by the word "effective" as used in section 3?

C. What other methods of expressing thought besides speech and writing can you name? What advantages has written composition over these? Is composition concerned with words alone?

D. What are the differences between oral and written composition? Illustrate these differences by commenting on a passage of dialogue from a story that you are reading. Select a narrative passage from the same story and give the ideas as they might be expressed in conversation.

E. Write out, as nearly as you can remember it, the last conversation you had with a friend on one of the following topics: "Our football team"; The last basket-ball game; A trip with my camera; How I spent my vacation; My studies for this year; A sail; A bicycle ride; A good dinner.

F. Tell the story of the following dialogue in as few words as possible.

A RUSSIAN FABLE

One blind from birth asked a man who could see, "What color is milk?"

The man who could see replied, "The color of milk is like white paper."

The blind man asked, "This color rustles in the hands like paper?"

The man who could see replied, "No, it is white like white flour."

The blind man asked, "Then it is soft and fine like flour, is it?"

The man who could see replied, "No, it is simply white, like a rabbit."

The blind man asked, "Then it is downy and soft like a rabbit, is it?"

The man who could see replied, "No; white is a color exactly like snow."

The blind man asked, "Then it is cold like snow, is it?"

And in spite of all the comparisons which the man who could see made, still the blind man was wholly unable to comprehend what the color of milk really was.—TOLSTOI: *The Long Exile and Other Stories.*

G. Put as much as possible of the following stories into dialogue:

A CHRISTMAS GOOSE

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavor, size and cheapness, were the themes of universal admiration. Eked out by the apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs. Cratchit said with great delight (surveying one small atom of a bone on the dish), they hadn't ate it all at last! . . . But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witness—to bring the pudding in. . . . In half a minute she entered: flushed, but smiling proudly: with the pudding like a speckled cannon-ball, so hard and firm. . . .

Oh, a wonderful pudding! Bob Cratchit said, and calmly, too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess that she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for so large a family.—DICKENS: *A Christmas Carol.*

HERCULES AND THE GIANT

The giant looked down from the height of his great eyes, and perceiving Hercules, asked who he was, in a voice that resembled

thunder. The hero replied in a voice pretty nearly as loud as the giant's own, that he was Hercules, and that he had come seeking for the garden of the Hesperides. At this the giant fell into a great fit of laughter, and Hercules, becoming a little angry at the giant's mirth, told him that he was not afraid of the dragon with the hundred heads.

The giant roared forth anew and told Hercules that he was Atlas, the mightiest giant in the world, and that he held the sky upon his head. Then Hercules asked him the way to the garden of the Hesperides, where he wanted to get three of the golden apples for his cousin the king. Atlas told him that there was nobody but himself that could go to the garden of the Hesperides and gather the golden apples; and that if it were not for this little business of holding up the sky, he would make half a dozen steps across the sea, and get them for Hercules. The hero thanked him and suggested that he rest the sky on a mountain. Atlas shook his head and said that none of them were quite high enough; but that if Hercules were to stand on the summit of that nearest him, his head would be almost high enough.

Hercules asked if the sky were very heavy. The giant shrugged his shoulders and said that it was not particularly so at first, but that it became a little burdensome after a thousand years. Then the hero asked how long it would take to get the golden apples. Atlas said that it would be done in a few moments; for he would take ten or fifteen miles at a stride, and be at the garden and back again before Hercules' shoulders would begin to ache. Then Hercules agreed to climb the mountain behind him and relieve him of his burden.—HAWTHORNE: *Wonder Book.* (Adapted.)

CHAPTER II

WHAT TO WRITE ABOUT

9. **How to Choose a Subject.**—Among the considerations that should influence us in choosing subjects to write about are the following:

1. *The Writer's Interest in His Subject.*—The subject, whatever it may be, should be of present interest to the writer. A student may possibly be interested in "The growth of character," "Peace," "Greek character and art," and topics of a similar nature; but if he is not, he will have nothing worth saying about them, and he will find writing a stupid task. Moreover, to write on subjects that do not interest one is a kind of deceit: the ideas expressed do not really belong to the writer; they are merely invented for the moment or stolen. On the other hand, if electrical machines, or sports, or stories of adventure or hunting, occupy our minds, we shall find something genuinely interesting to say about them. This is not true merely of school exercises in composition; it applies to all literature. Scott wrote historical tales: Dickens wrote about men and women in the London of his day. Longfellow wrote poetry and Irving prose. Each author chose the material and the form of composition that interested him most. No good work can be done in any other way. We should not make up our minds hastily, however, that a topic is dull. If the subject set for a theme is "Julius Caesar," it may at first offer nothing to us. But after reflection, we may find a good deal to say about Caesar's first campaign in

Gaul. If we happen to have read Shakspere's play of *Julius Caesar*, we shall have another reason to be interested in the subject. Do not decide on mere whim that a subject is dull; look it over and test it well to see if it has not some suggestion of interest for you.

2. *The Writer's Previous Information about His Subject.*—Must we depend entirely on ourselves for the material we use in writing? Or is it well to select an interesting topic and "read up" about it? Some acquaintance with the subject, surely, is necessary—the more the better—and in many cases this can be found only in books. But we must be on our guard lest this "reading up" about our subject results in a mere patchwork of ideas gathered from books. What we write should be our own. Suppose, for example, that the general topic were the life of a noted man: if the student selected someone to whom his attention had not previously been called, he would be forced to get his information entirely from books, and give it out again before he had had time to make it his own. On the other hand, if he remembered his study of American history, and, better still, had read General Grant's *Memoirs*, he would have something to start with in writing about General Grant. Whatever further reading he did would add to ideas already at home in his mind. The writer should choose a subject that he knows something about, and reading on the subject should supplement his own ideas, not furnish him all his matter.

3. *The Question of Size.*—The untrained writer usually thinks that the larger the topic the more there will be to say about it. As a rule, this is not the case. The smaller and simpler the topic, the easier it is for him to find related ideas. "Our war with Spain" would puzzle an experienced writer, if he had to treat it in a theme of two or three hundred words. He would find "The war

in the Philippines" somewhat easier, but it is doubtful if he could write connectedly even on this part of the question. Even the battle of Manila Bay would be large enough for a short paper. For the same reasons we should reject such subjects as the following: "Geysers," "Abraham Lincoln," "Manual training," "Prohibition," "Longfellow's poems." These large topics may suggest subjects suitable for short compositions, but in their present form they insure failure.

4. *Definite Subjects the Best.* — In the same way, a specific or definite subject is preferable to an abstract or general one. It is always easier to find ideas about a particular object than about a class of objects. The noun "barn" suggests little to the mind, but "My father's barn" may call up many memories. Engines are too numerous and too different one from another to discuss as a whole, but "The eight-wheeler on the Panhandle," or "The engine of a threshing machine," instantly presents a picture. Our minds deal first with single objects: we never see "in the mind's eye" more than one object of a kind; we never see a class of objects. This statement is true of all kinds of subjects. A good illustration is the topic "Books"; few of us could find anything not merely silly to say about books in general. Even if we chose "The drama," or "English fiction," we should wonder where to begin; "Shakspere," or "Irving," would also bewilder most of us; but "Shakspere's Shylock," or "Ichabod Crane's courtship," suggests definite ideas.

Two bits of advice suggest themselves from this: first, avoid large and general subjects, or, after examination, choose only one of the many topics contained in the large subject. If your subject is limited, you can hope to treat it connectedly with reasonable thoroughness. Secondly, shape your subject with some regard to the space at your disposal. A writer can measure roughly his subject before he

begins, and adapt it to his own needs. For example, the topics cited above are clearly unsuited for treatment in two pages, but "A new battleship" might be described successfully in that space. The subject "An electric dray" might be treated satisfactorily in one page, or at much greater length, as the writer thought best. In the first case he would confine himself to a simple description of the machine; in the second, he might add an explanation of its mechanical possibilities and the difficulties that prevent its common use. Again, "Our navy," if attempted in a short theme, would result in a few scattering remarks, but a torpedo boat could be described in a page. We should estimate in advance the possibilities of any subject, and choose one that suits our purposes.

10. Finding Material to Write About.—1. *The Reporter's Method.*—The general advice that has been given about the selection of subjects presupposes that the student has a number of topics in mind, or that his instructor suggests the theme-subject. The student, when left to himself, is often puzzled where to find anything to write about; all subjects have fled from his mind. If he is to enjoy composition and get benefit from it, he must cultivate the habit of finding material for himself. In this he can not do better than to follow the reporter's method. The editor of a large city paper sends a reporter to gather information about an occurrence, the details of which the reporter proceeds to write out as his "story." If he is to be a successful reporter, he will also find subjects for "stories" on his own account. If he happens to hear of an accident or sees a fire or hears an interesting lecture, he will immediately take notes, and later write out his news. A good reporter is constantly alive to opportunities for gathering news, no matter where he is or on what business he is engaged. He finds in apparently dull matters subjects that will interest the readers of his paper. He talks

with men in different employments, finds out what is interesting them, and from the odds and ends thus picked up makes a readable paragraph. We would do well to cultivate the reporter's habit of observation, of looking for interesting facts in the everyday life about us. Never walk down a busy street with your eyes shut, or pay a visit to a new scene without noting all that strikes you as peculiar or important. Learn to carry a mental notebook for future reference, and if this is not enough, jot down notes in a blank book. Thus subjects that are worth writing upon will spring up about you and occupy your mind. A visit to a neighboring factory, a few minutes spent in a busy store, the erection of a new office building, a day in the country—these and similar opportunities will suggest ideas for composition.

2. *Themes about Books.*—Naturally the first source of ideas is the life going on about us; a second, and scarcely less important source, is the field of literature. Books represent life at secondhand, it is true, but they often give us a better understanding of it than we should be able to get by ourselves. It is safe to say that a book which gives us nothing to think about, to talk about, and, hence, to write about, is not worth reading. This does not mean that only books of information or "deep" books should be read. Many books not written to convey facts or to teach truths may yet give us much that is worth thinking about if we read them intelligently. Kipling's *Jungle Books* will not teach us much about natural science, but they will give us sympathy with animals and a keener enjoyment of wild life. Scott's *Kenilworth* should not be read merely for the history it contains; that could be gained more quickly from a short history of England. But from Scott we may get a picture not easily forgotten of English life in the stirring times of Elizabeth.

What is the best way to use books in gathering ideas for

writing? When a student is asked to write about a book that has interested him, he is likely simply to "tell the story." That is one of the least profitable tasks he could find. It is very hard for a trained writer to put the story of a book containing two hundred or more printed pages into four or five written sheets and give a satisfactory idea of the original. But the worst fault with this kind of exercise is that it requires little of the writer himself; he tries to reproduce as much of the book itself as he can, and generally in the author's own words, because it seems impossible to improve the words and sentences of the book. Let us, then, for the present, exclude from our subjects the summary of an entire book.

We may, however, decide to summarize an interesting chapter or scene, and though this exercise is open in a degree to the objection stated above, it is far more likely to be successful. In a few paragraphs a good idea can be given of the casket scene in the *Merchant of Venice*, or of Grand Pré as described in *Evangeline*, or of the last fight of Uncas in *The Last of the Mohicans*. A safer method, however, is for the reader to ask himself: What interests me most in that book? Is it the plot? Or a certain character? Or a description of a scene in the country? Or the ideas the author advances? These questions once answered, it is comparatively easy to proceed with the subject; the student can then state, as fully as possible, what elements were found interesting, and explain why the scene, or character, or plot arouses interest.

Some interesting subjects suggested by books may call for further reading; for example: "Are Scott's historical characters true to history?" "Was Robinson Crusoe's life on his island improbable?" "Are Longfellow's Indians in *Hiawatha* true to nature?" These topics are most profitable because they demand most of the writer.

In writing about a novel a more imaginative form of subject is also possible. The student may take part in the composition by continuing the story after a certain point is reached, or by constructing a new scene in which the characters of the story appear. This will give a good opportunity to write conversation.

3. *Material from Other Studies.*—The study of history, or of physical geography, or of plants or animals, even the study of Latin or German, will furnish material for thought and reading, and hence, suggest ideas for writing. All the subjects that are studied in school should be made useful in English composition.

4. *Material from Newspapers and Magazines.*— Most of our information about what is taking place in the world comes from newspapers and magazines. The facts and ideas here gained should not go into one ear and out of the other; they should be sifted, and important topics which have been glanced at in the newspapers should be pursued in the more serious articles of the magazines. The Klondike gold fields, the Boer war, the Russian railroad across the great Siberian plains, the Nicaragua canal, the Philippines as a colony—these and many other similar topics have occupied public attention during the last few years. Each month brings new questions, that are discussed at length in newspapers and magazines. Every intelligent person wishes to inform himself on such matters. For arranging and sifting the information thus obtained, no better method can be found than to write on topics of the day.

In treating contemporary events, certain cautions should be heeded: 1. Do not attempt too large a subject (see section 8, 3). 2. Do not depend on one source of information, but read as many reports as possible. 3. Confine yourself to stating the facts as interestingly and as completely as possible without giving hasty opinions. 4. Seek

to show the real importance of the subject. 5. Always give your sources of information.[1]

11. Summary of Chapter.—1. The important test of whether a subject is a proper one for a writer is his interest in it. He can not interest others when he himself is not interested, or when he has only a pretended interest. If, after genuine effort to arouse his mind, the subject remains distasteful, he should avoid it.

2. A good subject may be spoiled by attempting to treat it in too limited a space. Judge beforehand whether you have sufficient information about it and sufficient space in which to treat it.

3. Avoid general and abstract topics, such as war, peace, science, poetry, and the like. The more specific and special your topic is, the more you will find to say about it.

4. Cultivate observation; find interesting topics in the events of the day.

5. In taking a subject from a book, beware of writing a mere summary; try to put some of your own thoughts into your theme.

6. In writing draw upon the knowledge you have gained in other branches of your school work.

7. Make your reading of magazines and newspapers of some permanent value by using the information obtained as material for themes.

Exercise II

A. Keep a notebook, in which are entered each day at least two subjects, with brief notes of what you would write about them. Read the topics in class once a week,

[1] Good sources for such articles are (among others): *The Youth's Companion*, *Harper's Weekly*, *McClure's Magazine*, *The Outlook*, *The Review of Reviews*. More serious articles may be found in *The Forum*, *The New York Nation*, *The Century*, *The North American Review*, *Scribner's Magazine*, *Harper's Monthly* and *The Atlantic*. Some of these magazines should be found in a high school library.

defend your choice of them, and state the probable length of the themes required to develop them properly.

B. Write a paragraph of not less than a hundred words on some subject suggested by something you saw to-day on your way to school.

C. From the following list of subjects, select five about which you could write a theme not over one page in length:[1]

1. A summer camp.
2. The boy who sits next to me.
3. An intelligent cat.
4. An old house.
5. A ten-mile walk.
6. What is a cheque?
7. Why birds migrate.
8. A windstorm.
9. Points of a good horse.
10. A model stock farm.
11. A country railroad station on the arrival of a train.
12. How to make roses grow.
13. The village postoffice.
14. Driving to the creamery.
15. My favorite historical character.
16. The value of a school gymnasium.
17. Billy Bones, in *Treasure Island.*
18. What "manual training" means.
19. The conditions necessary for the formation of a desert.
20. Where we spent last summer.
21. A day's fishing.
22. Napoleon.
23. How our governor is elected.
24. The origin of ice-packs.
25. How seed is distributed.
26. A street-car incident.
27. Our literary society.
28. The circulation of the blood.
29. My sensations when themes are read.
30. Dinner on the farm.
31. How a volcano is formed.
32. My first day with a gun.
33. The points of a good bicycle.
34. How the heart works.
35. What were the Crusades?
36. Coal mining.
37. The origin of underground caves.
38. The school store (description).
39. Thermometers.
40. The metric system of weights and measures.
41. The history of Mowgli, in the *Jungle Book.*
42. Baloo, in the *Jungle Book.*

[1] To the teacher: In this list and in similar lists throughout the book good and bad subjects are mingled. See also Appendix B.

43. What is a barometer?
44. Our breathing apparatus.
45. Maple sugar making.
46. Adventures of a naturalist.
47. How to stuff bird skins.
48. Keeping a diary.
49. The preparation of charcoal.
50. A favorite picture.
51. Is hunting cruel?
52. Bleaching with chlorine.
53. Why plants need water.
54. La Salle's explorations.
55. How animals prepare for winter.
56. My first birthday party.
57. My friends in the kitchen.
58. In the garret.
59. Shall we have a school paper?
60. Description of a friend.
61. Rag, the Terrier.
62. An exciting race.
63. How to sail a boat.
64. A clam bake.
65. Catching butterflies.

D. What objections do you find to the following subjects?

1. The winds.
2. Arctic expeditions.
3. Foreign missions.
4. Vacations.
5. Imagination.
6. Dreams.
7. Education.
8. War.
9. Stories of adventure.
10. A visit to New York.
11. Athletics.
12. Poetry.
13. Presidents of the United States.
14. The inhabitants of Mars.
15. Cloud scenery.

E. Modify some of the following subjects in any way that will enable you to treat them interestingly and adequately:

1. The Indiana gas belt.
2. *Evangeline.*
3. Transportation.
4. Kipling's animals in the *Jungle Book.*
5. Standing armies.
6. Flags.
7. American colonies.
8. Queen Elizabeth.
9. Abraham Lincoln.
10. A third term of office for the President of the United States.
11. Horseless carriages.
12. Bicycling.
13. The influence of gunpowder.
14. The steam engine.
15. Photography.

F. From the books read in school during the previous term, make a list of not fewer than five subjects about each of which you could write three pages.

G. What topics now being discussed in the daily papers could you write about? How would you treat them?

H. A list of subjects of present interest is given below. Select the one about which you know most, and write a short theme upon one division of the whole topic:

The Chicago drainage canal.
How our town is governed.
The chief industry of my town.
The political divisions of our country.
The Nicaragua canal.
The Philippines.
How to prevent railroad accidents.
Wireless telegraphy.
How the states in the middle west market their products.
The Hawaiian Islands.
What is meant by Greater New York.

CHAPTER III

BUILDING THE THEME

12. Different Methods of Writing.—There are many ways of setting about the labor of literary composition. Every writer has to find out for himself what method is the best one for him to use. Usually, when anyone has decided what he wishes to write about and has got together in his mind the necessary information after thinking the matter over for a time and sorting his ideas in his mind, he takes his pen and paper and proceeds to write a few sentences. When he comes to a difficulty, he stops and thinks, and then starts afresh. Sometimes he crosses out part of what he has done. After he has finished this rough draft, he takes a fresh piece of paper and copies the best parts of what he has written. If the writer has had a good deal of practice in composition, and has a clear, orderly mind, this method may succeed well enough, especially if he takes the trouble to rewrite a number of times. But, for most of us, especially in beginning our work in composition, this is a poor method.—wasteful of time and energy, and unlikely to bring out all we have to say. A better method, at least for beginners, we describe in the following sections.

13. Preliminary Work upon the Theme—Notes. Instead of trying to write out at once a complete theme, the first step is to make notes. The writer puts down quite at random a few words to describe the chief items or ideas that have occurred to him. These notes may be in any order at first; but we must, as

single word or a brief phrase will be enough to describe a number of ideas. After he has made as many notes as occur to him, he arranges them on a second sheet of paper, this time rejecting those that are not to the point, filling out those that are incomplete, and expanding the broken phrases. Let us take an example:

General Topic: "The Behavior of Birds."

First Form—Notes.

Spring morning; my window open. I had been to the theatre and was sleeping late. Heard Robin in an oak in back yard; no other birds about. Our yard a good place for birds. Came every morning for two weeks. Listened for his song every morning when I awoke. Song became more restless and plaintive. One day I heard him singing gaily. He was paying court to a female robin. There was a small garden of sweet-peas, pansies, nasturtiums ,and other flowers under my window. I was spading the ground. Both birds came down to get worms. I watched them pull at the long angleworms. Two rival robins came. Angry notes from the first robin. The female did not know which to choose. The first robin fought his rivals; drove them away. His prowess won him a mate. I was interested in the pair. The next morning I looked out. They were flying about the yard looking for a place to nest. The female chose an old apple tree. Several trees in yard, an oak, a willow, two or three apple trees. The oak was nearest; two rods from my window. Could see all of them with my opera glass. The bird was unable to decide between two suitable boughs. Tried another tree, the old pippin tree; began to build. Took my book and opera glass to the window; watched them from time to time. She abandoned this beginning. Finally came to the oak where she had first met robin; began to build. Worked very hard; brought feathers; much mud; had a large lump on the limb; sat in it, turning round and round to shape it with her breast. Robin at first tried to help; she refused his help. Was especially scornful about a long piece of string he brought. He put it in nest in her absence; she came back, twitched it out angrily. He put it in again, trying to conceal it with feathers. She came back, soon found it; pulled it out. Robin flew away crestfallen. She became thinner. Breast almost bare from working on the mud.

Nest at last finished; well-lined with wool and feathers. Both well-pleased; later, happiness increased; Robin circled about his mate, who sat on four blue eggs.

On examining these notes, the writer may find that, although he has thought about the subject before writing, he has not succeeded in making the notes thoroughly satisfactory. In the first place details which do not belong to the story are included. His aim is to tell how two birds mated and built their nest. The fact that the narrator of the story slept late after the theatre is not a part of the subject. In the second place, details are not arranged in their proper order. For instance, the notes on the yard, the trees, and the garden, clearly belong together. In trying to group the notes in logical order it should be noted that there are three main parts of the story: (1) the place of observation,—the window and the garden; (2) the wooing; (3) the building of the nest. With this simple plan in mind the notes may be rearranged, omitting all that are not pertinent to the subject:

Second Form—

My window overlooked yard in which were several trees: an oak, about two rods away; a willow; two or three apple trees, one of them an old pippin, farther away; yard a good place for birds. Could watch them in the trees with opera glass. Beneath my window some flower-beds where I worked; birds came for worms; I could watch them as I worked. Every morning for two weeks I heard a robin singing in oak tree; I came to listen for his song every morning when I woke. His song became more restless and plaintive. One day I heard him singing gaily. Looked up from my work in the garden; I saw that he was paying court to a female robin; both in the oak. Both birds came down to get worms. I watched them pull at the long angleworms. Two rival robins came. Angry notes from the first robin. The female did not know which to choose. The first robin fought his rivals; drove them away. His prowess won him a mate. The next morning I saw the pair flying about the yard looking for a place to nest. The female chose an old apple tree;

was unable to decide between two suitable boughs. Tried another tree, the old pippin; began to build. She abandoned this; I could not understand why. Finally came to the oak where she had first met Robin; began to build; worked very hard; brought feathers; much mud. Had a large lump of mud on the limb; then sat in it, turning round and round to shape it with her breast. Robin at first tried to help; she refused his help; was especially scornful about a long piece of string he brought. He put it in nest in her absence; she came back, twitched it out angrily; he put it in again, trying to conceal it with a feather. She came back, soon found it, pulled it out with considerable damage to the nest. Robin flew away crestfallen. She became thinner; breast almost bare from working in the mud. Nest at last finished; well-lined with wool and feathers. Both well-pleased; later, happiness increased; Robin circled about his mate, who sat on four blue eggs.

14. Complete Drafts.—The next step is to write out a connected draft. Most writers find it advisable to do this without pausing to hunt for the best words, or to make corrections. It is easier to keep the mind steadily on one thing at a time than to do two things at once—to give their whole attention, first, to telling the story; next, to improving it. The writing out will result in something like this:

Third Form—

1. My window overlooked a yard in which were several trees: there was an oak about two rods away; somewhat farther off was a willow and some apple trees, among them a pippin. 2. The yard was a good place for birds. 3. I could watch them in the trees with my opera glass. 4. Beneath the window were some flower-beds where I often worked; here birds came for worms; and I could watch the birds in the trees as I worked.

5. Every morning for two weeks I heard a robin singing in the oak tree. 6. I came to listen for his song every morning when I woke. 7. His song became more restless and plaintive. 8. One day I heard him singing gaily. 9. I looked up from my work in the garden. 10. I saw that he was paying court to a female robin. 11. Both birds were in the old oak tree. 12. When I left my work both birds came down to get worms. 13. I watched them pull at the long angleworms. 14. Two rival rob-

ins came. 15. The robin who had been first in the field uttered angry notes. 16. The female did not know which to choose. 17. The first robin fought his rivals, and after a brave fight drove them away. 18. His prowess won him a mate. 19. The next morning I saw the pair flying about the yard looking for a place to nest. 20. The female chose an old apple tree, but was unable to decide between two suitable boughs. 21. Then she went to the old pippin and began to build. 22. She soon abandoned this; I could not understand why. 23. She finally came to the oak where she had first met Robin, and began to build. 24. She worked very hard, bringing feathers and large quantities of mud. 25. When she had a large lump of mud on the limb, she sat on it, turning round and round to shape it with her breast. 26. At first Robin tried to help, but his offers of help were rejected by his mate. 27. She was especially scornful about a long piece of string he brought. 28. He put it in the nest in her absence; she came back and twitched it out angrily. 29. He put it in again, trying to conceal it with a feather; but she came back and found it, and pulled it out with considerable damage to the nest. 30. Robin flew away crestfallen. 31 She became thinner and thinner; her breast was almost bare from working on the mud. 32. At last the nest was finished; it was well-lined with wool and feathers. 33. Both birds were well-pleased. 34. Their happiness was increased a few days later; and Robin circled singing round his mate, who sat on four blue eggs.

Looking over this draft, it may be seen that, although it tells a connected story, there are many ways in which it can be improved. Sentence 9 can be reduced to a phrase, "looking up from my work in the garden"; this phrase will then connect sentences 8 and 10. Sentence 11 also may become a phrase, "in the old oak tree." In sentence 31 the pronoun "she" has no antecedent. In sentence 22 the second part should be more closely connected with the first part; thus: "for some reason which I could not understand, she soon abandoned this." But the most frequent faults are repetition of words, and lack of connectives between the sentences. For instance, in sentences 3 and 4, "birds," "trees," and "worked," occur

several times; and in sentences 5, 6, 7, and 8, "song" and "singing." There should be connectives between sentences 6 and 7; 13 and 14; 14 and 15; 15 and 16; 16 and 17. To remedy such faults of repetition, and lack of connection, we make a last trial·

The Final Copy—

1. My window overlooked a yard in which were several trees; there was an oak about two rods away; somewhat farther off was a willow and some apple trees, among them a pippin. 2. The yard was a good place for birds. 3. I could watch them in the trees with my opera glass. 4. Moreover, beneath the window were some flower-beds where I often worked; here birds came for worms, and I could watch them as I tended my garden. 5. Every morning for three weeks I heard a robin singing in the oak tree. 6. I came to listen for him when I woke. 7. As time went on his song became more restless and plaintive. 8. One day I heard him singing gaily, and looking up from my work in the garden I saw that he was paying court to a female robin in the old oak tree. 9. When I went away both birds came down to get worms. 10. Presently two rival robins came. 11. The bird who had been first in the field uttered angry notes. 12. Evidently the female did not know which to choose. 13. Finally, the first robin fought his rivals, and after a brave contest drove them away. 14. His prowess won him a mate.

15. The next morning I saw the pair flying about the yard looking for a place to nest. 16. The female chose an old apple tree, but was unable to decide between two suitable boughs. 17. Then she went to the old pippin and began to build her nest. 18. However, for some reason which I could not understand, she soon abandoned this. 19. Finally she came to the oak where she had first met Robin, and again began to build. 20. She worked very hard, bringing feathers and large quantities of mud. 21. When she had collected a large lump of mud on the limb she sat on it, turning round and round to shape it with her breast. 22. At first Robin tried to help, but his offers of aid were rejected by his mate. She was especially scornful about a long piece of string he brought her. 23. He put it in the nest in her absence, but when she returned, she twitched it out angrily. 24. Still Robin persevered, and, putting it in again, tried to conceal it with a feather. 25. But his mate soon found it and again

pulled it out, this time doing considerable damage to the nest. 26. At this, Robin flew away, crestfallen. 27. As the work went on, the female became thinner and thinner; her breast was almost bare from working in the mud. 28. At last the nest was finished; it was well-lined with wool and feathers. 29. Both birds were much pleased. 30. Some weeks later their happiness was increased; and Robin, singing, circled round his mate, who sat on four blue eggs.

15. A Second Subject.—Let us now try a more difficult subject, one where we can not go out and set down immediately our impressions, but where we must rely solely on what we can remember:

General Subject: "My First Night in a Moki Village."

First Form—

Desert country, mesas,[1] cañons;[1] went up bridle-path to village. Children; dogs; ate supper sitting on floor; room whitewashed. Village looked like the rocks it was on. One story rising above another. Entered by ladders through roof. First floor had door. It was a Moki village. Had come a hundred miles across the plains to see the snake-dance.[1]

[These notes had just been written when the door opened, and Jack came in. The talk soon drifted to experiences in the West.]

"What did you like best out there?" he asked.

"Oh, the Mokis."

"Is it hot there?"

"Yes, of course."

"How far from the railroad?"

"A hundred miles by pony, and through sand that's baked in the sun. There's nothing growing but sage-brush, soap-weed, and a few cedars."

"No grass?"

"Very little. When we got near the Mokis we found some corn, but it looked puny and yellow."

"It must be a dreadful country. No water?"

"Not worth mentioning. But that's not so different from other places on the plains. The Moki village itself was the really interesting thing, perched 'way up on a cliff, with a deep

[1] If you are not familiar with these words, look them up in a dictionary

valley under it. You go across the desert day after day, and at last you see something that looks like queer-shaped rocks. When you get up to it, you see that it is a Moki village. You know how they build, of course?"

"Yes, I learned that in school."

"It was near sunset when we came in sight of the village. The bridle path that led into the village was steep, and hard on the ponies. There were a lot of yelping dogs and naked brown children there."

Let us compare this conversation with our notes. We see at once that what we had written down is very unlike the talk with Jack. In conversation we naturally try to describe definite objects, instead of making general remarks. We are sure that the talk was much less dull than the notes. Accordingly, we write out new notes, trying to remember the conversation, and adding such details as occur to us:

Second Form—

Country a desert with flat-topped mesas, deep cañons, little water. A few cedars, sage-brush, soap-weed, thin grass. Had come a hundred miles through desert; sand shining with heat, blue sky above, clear air. Late afternoon saw something to the southwest, standing out from the mesas, looked like rocks; it was the pueblo. Up steep footpath, came upon the village.

Mokis a tribe of Indians; were here just the same when Columbus discovered America. Have never been Christianized Keep their old worship of the sun; famous for their snake-dance. Have preserved their old habits of life. Houses built so that the flat roofs of the stories rise like steps: first one, a single story; next one, two stories; third one, three stories. Near the pueblo several corrals, where are kept animals,—burros, ponies, goats, each kind separate. Children have fun with the burros when put in corral at night.

Guide took us to his house, one room; looked out on a street where queer little brown babies played. Women grinding corn on grinding stones. Room whitewashed; dolls representing the gods of rain and thunder hung on walls. No chairs or table. Sat flat on floor to eat supper,—tea, corn-cakes, bacon.

Went on street; many people; women seen through doors, grinding, stewing something in big kettles at the fire; children

naked. Young girls with hair done up in queer plaits at the sides of their heads. Went in to go to bed; rolled up in blanket; woman was grinding corn; body moved up and down; sang. Outside, people rolled in blankets lay down on roof for the night. Thought of the long years they had lived here shut out from the world. Went to sleep. Wakened at three in the morning by the sound of the young men chanting announcement of the snake-dance.

This time we have been able to recollect many interesting facts about the journey across the plains, the appearance of the village, and the Indian inhabitants of the place. Evidently, these notes are not yet orderly in arrangement. Perhaps in making the first connected draft it would be well to begin with the general information about the Mokis, and follow with the story of the visit to their village:

Third Form—

1. Among the Indians of America, no tribe has kept its ancient customs more pure than the Moki Indians of Arizona. 2. They are now what they were when the Spaniards came to America. 3. They are untouched by the people living around them. 4. They still keep their ancient religion and their old way of building. 5. Their houses are of stone covered with adobe. 6. These have flat roofs. 7. The first house is built one story high; the second, two stories; the third, three; so that the flat roofs rise like steps. 8. Formerly none of them had doors but were entered by ladders through holes in the roofs. 9. Now, however, the first stories have doors, but the second and third are still entered by means of ladders. 10. The country about is a desert, with lofty flat-topped mesas, deep cañons, and very little water. 11. In the sand grow occasional cedars, and there is sage-brush, soap-weed, and some thin grass. 12. We had come across a hundred miles of desert sands on our ponies, under a cloudless sky; everything shimmered with heat. 13. But we were willing to take this hard journey, in order to see the strangest of Indian dances, the snake-dance. 14. It was late afternoon. 15. The guide pointed out to the southwest some rock-like projections. 16. The air was very clear. 17. We could see them distinctly. 18. They looked strangely like the rocks behind them. 19. The path climbed up steeply, a

mere bridle path, which presently brought us to the village. 20. Dogs came out and barked at us; a crowd of children came out and stared at us. 21. We dismounted in front of the guide's house. 22. We went in and found ourselves in a single room. 23. It was whitewashed; on the walls hung dolls, representing the gods of thunder and of rain. 24. There were no beds, chairs, or tables. 25. At one side stood grinding-stones, and at the back was a fireplace. 26. We ate supper sitting flat on the floor. 27. It consisted of thin cakes of meal, called "paper bread," tea, and fried bacon. 28. Then we went out to see the town. 29. The street was swarming with people. 30. Babies played, toddling up and down the ladders; dogs were everywhere. 31. The doors were open; we could look in and see the women grinding corn or making bread or tending kettles at the fire. 32. On the flat house-tops women moved about at their work. 33. Girls with their hair arranged in queer dish-shaped plaits at the sides of their heads gathered in groups to gossip. 34. Outside in the corrals the boys were bringing in the ponies, goats, and burros, putting each kind of animal in its own pen. 35. Then, from the populous town came a crowd of brown children, and poured into the corral with the patient little burros. 36. They climbed upon them, petted them, teased them, poked them and pulled them with shouts of delight. 37. In the west the sun had set behind the mountain; the valley beneath us lay in shadow. 38. So it had been centuries ago, and so had such people lived here in just the same way; they had not been changed by the people around them. 39. At length I went in to go to bed. 40. I wrapped myself in my blanket and lay down on the floor. 41. The door stood open. 42. Outside I heard movements. 43. People wrapped themselves in their blankets and lay down to sleep on the roof under my window. 44. Within the room a woman was grinding corn for breakfast; her body swayed back and forth as she crooned a song. 45. In spite of the strange surroundings I was soon fast asleep. 46. But it did not seem long before I was awakened by the sound of a chant. 47. It was three in the morning, and the young men were making their rounds, announcing the great snake-dance.

This form makes a connected account. It is not, however, entirely satisfactory. In the first place, the story does not begin promptly; in attempting to tell where and why the events happened, we have made too many general

remarks on the Indians and their history. This seems dull, and probably the reader already knows these facts. Would it not be better to describe exactly what we saw? We shall then convey all this information in a more interesting form. For example: If we describe the houses, we shall not have to talk about Moki houses in general. This description of the houses could be inserted after sentence 21, where we stand in front of the guide's house. We can do without the statement about the simple customs of the Mokis, because if we describe their manner of life the reader can see for himself that their customs are simple. This cuts out the entire introduction. We shall begin, then, with the first sight of the village, sentence 14.

Further on looking at the separate sentences, beginning at that point, we notice a number of places where improvements can be made. Sentence 16 can be reduced to a phrase, "through the clear air," and joined to the following sentence. There is repetition of words in sentence 20. Sentence 21 should be followed by a description of the exterior of the houses, as noted above. Sentences 24 and 25 can be combined, for they deal with the same topic,—the furnishings of the room. We passed too abruptly from the subject-matter of 25 to that of 26: there should be some word of connection between them. The following sentence, 27, could easily be reduced to a relative clause and joined to 26. The first statement in sentence 31 could be reduced to a phrase, "through the open doors." In sentence 35, the thought is not fully expressed; for the troop of boys reminded one of a swarm of bees. This idea might well be inserted in the sentence, as follows: "from the town came a swarm of brown boys, like bees from a hive." There is an unpleasant repetition of words in sentence 36. In sentence 38 the last clause might be changed to a participial phrase, "unchanged by

the people around them." Considering the fact that there were no beds to go to, sentence 39 needs explanation or revision. In 41, 42, and 43, words are wasted; the idea could be expressed better in one or two sentences instead of three. If we carry the narrative into the second day, as is done by sentences 46 and 47, we shall find no place to stop. Evidently these two sentences should be omitted. Thus the theme would treat a definite series of events—a first experience in a Moki village—beginning with the climb to the village, and ending with the moment of going to sleep. Revising in this way, we secure the following form:

Fourth Form—

It was late afternoon when our ponies turned up the trail. Behind us lay a hundred miles of desert sand shimmering in the sun, varied with sage-brush, soap-weed, or an occasional pine; in front rose the cliffs where for centuries unknown had been perched the pueblos of the Moki Indians. Through the clear air we could see these pueblos, strangely like the rocks behind them. Up, up the trail we went until a sudden turn brought us upon the village. A crowd of puppies barked; queer brown children stared at us as we dismounted. We found ourselves before what looked like a small flat-topped house, one story in height, built of stone and covered with adobe. Behind rose a similar house, as if built upon it, and behind that another; so that their roofs rose like steps. After our long journey, not even the streets of a Moki village could tempt us until we had eaten and rested. Accordingly we went into the house. It consisted of one room, neatly whitewashed, the walls ornamented with dolls representing the gods of rain and of thunder. There was a stone for grinding corn, and a fireplace, but no beds, tables, or chairs. And so we sat on the floor to eat supper, which consisted of thin corn-cakes, called paper-bread, tea, and bacon. (Unfinished.)[1]

This seems to be an elaborate process to go through with to obtain such small results. In both cases, after two sets of notes and two complete drafts, we have only a

[1] Complete the form, making the improvements indicated, and such others as occur to you.

short theme. Must every good writer take all this trouble when he undertakes to write? As was said in section 12 of this chapter, skilled writers do not, as a rule, make four drafts. Even very careful writers, after sufficient experience content themselves with but one set of notes, and sometimes but one complete draft, thus reducing the process to two parts. The complete draft, however, is often rewritten a number of times. Real excellence in writing, as in any art, comes only through the willingness to take infinite pains. Probably the novel or poem you skim through so easily was written three, four, or even five times before it went to the printer. Most of us think in a disorderly, helter-skelter fashion, and until we examine our ideas as they appear on paper, we can not tell where they really belong, or whether they belong to the theme at all. The preliminary drafts, then, are a help in straightening out our thoughts. The slow work of making notes gradually trains the mind to arrange ideas, and if the student learns in this way to think clearly and logically, he will gain something far more important than the power to write.

After a few months of practice in theme work, a student should be able to do away with the first form. One preliminary plan should be sufficient. But he can hardly expect, if he wants to do better than commonplace work, to dispense with the third form.

16. Titles.[1]—Every theme should receive a title, which should stand at the head of the first page. It makes little difference whether a writer gets his title first and then plans his work, or finds the title after the completion of his composition. But we should understand clearly that the title and the subject are not necessarily

[1] Titles should be written in italics or inclosed between quotation marks. The first word and all the important words of a title should begin with capital letters.

the same thing. The subject may be so phrased as to make a good title, but as a rule any complete statement of the subject is too broad to be used as a title. The title is the special name which an author gives to his treatment of the subject. Thus, from the general subject of a European trip, we may derive a number of titles, as, "From Edinburg to London on Wheel," or, "How I Saw Paris," or, "Six Weeks in Switzerland." The selection of a good title is important, because by means of the title the writer marks out the field of his composition, and also engages the attention of the reader.

In the first place, a title should be brief. Before this century, authors frequently gave long titles even to short pamphlets, endeavoring to enumerate all matters treated in the work; such, for example, is Bunyan's full title for his allegory:

"The Pilgrim's Progress. from this world to that which is to come, delivered under the similitude of a Dream, wherein is discovered the manner of his setting out, his dangerous journey, and safe arrival at the desired country."

A modern writer will name a long work by a short title, as, "Forty-One Years in India," or, "The Discovery of America."

A title should be clear, not misleading. When we read in a newspaper, "The Slaughter of the Innocents," as the heading to an account of the destruction of fish by a flood, we are uselessly deceived. Again, "Charity" is a vague title for a magazine article. The reader can not guess whether what follows is to be an account of modern methods of distributing relief to the poor, or a sermon. A good title should, as far as possible, answer the question, What is the article about?

To make the title brief and clear is not enough; the author must also consider its interest. Will it draw attention to what is to follow and stimulate people to read

further? "The Light That Failed," is an interesting title, much better, for instance, than, "The Story of a Man Who Became Blind." "Treasure Island" tempts our curiosity, while "My Adventures in Early Life" does not. What has been said in the previous chapter about the value of specific subjects is true also of titles. A student who gives "Fishing" as his title for the story of a day's sport is sure to discourage anyone from looking beyond the title. "How I Caught a Two-pound Bass," may tempt the reader to go on. Try to interest your reader by the title of your composition.

In seeking for an entertaining title, do not select one that is merely sensational. A sensational title is deceptive, and it is cheap; it classes the work with the writing of superficial and vulgar writers. Many sensational titles may be seen in the headlines of the daily press; e. g.: "From Jail to War," "Uncle Sam Lets Loose the Dogs of War," "No Cross, No Crown."

Exercise III

A. Find titles that will show how you can use the following subjects:

1. One reason why high-school and college students like football is because it is a strictly amateur game.
2. A description of the view seen from the schoolroom window.
3. A description of a small boy looking at a baseball game through a crack in the fence.
4. A visit to a coal mine.
5. The growth and cultivation of the tea plant.
6. Statistics show that during the past year many more accidents have resulted from bicycling than from football.
7. A description of the house you were born in.
8. A characteristic feature of London Life in the eighteenth century was the coffeehouse.
9. A visit to the Bureau of Engraving and Printing in Washington, to see the process of making bank-notes.

10. The use of gunpowder had a powerful influence in making society democratic, for it rendered the knight, formerly superior in battle on account of his expensive armor and equipment, of no more value than men of inferior rank.

11. A description of the day before Christmas in the toy department of a big store.

12. Many students who would not think of doing anything dishonorable outside of school seem not to be ashamed of cheating in examinations.

13. An account of the phases through which a raindrop may pass.

14. An account of the famous fight of Sir Richard Grenville, in Tennyson's ballad, *The Revenge.*

15. A description of the home of Katrina Van Tassel.

16. There are several ways in which lakes may become extinct.

17. Certain facts prove that spring water has its origin in rain.

B. Discuss the appropriateness of the following titles:

THE TITLE	THE SUBJECT BRIEFLY DESCRIBED
1. "Historic News Beat."	1. Victory of a newspaper in securing news in advance.
2. "Lava."	2. A one-page theme to prove that lava is a rock solution.
3. "Hospital Sketches."	3. Accounts of a nurse's experience during the Civil War.
4. "Sesame and Lilies."	4. Lectures on how and what to read.
5. "Captains Courageous.	5. A story of life on a fishing schooner off the Grand Banks of Newfoundland.
6. "Rivers."	6. The typical history of a river.
7. "A Description."	7. A description of an old-fashioned garden in New Hampshire.
8. "Treasure Island."	8. A story of adventure in search of pirates' treasure.

C. Complete the following brief notes, and then write them out in connected form:

THE ESKIMOS.—(This general subject should be narrowed in some way, such as, "Some Customs of the Eskimos," or, "The Eskimos of Alaska.")[1]

Where they live; near seashore; why? Houses made of what; how heated, how furnished; their dress. What they live on; how they travel; how the children spend their time. Games; dogs.

A BASEBALL GAME.—The teams; their record; their condition; how matched. The first inning; our expectations; remarks of the spectators; who made good plays; muffs; fouls. The turning-point in the game due to the work of whom? Who was at bat? What happened? Other exciting plays; the final score. How we celebrated the victory.

A PICNIC.—Who went; where; how we amused ourselves; games, rowing, fishing; talk; dinner, served where; consisted of what; our appetites; what places of interest near; went to see them; mishaps of the day; our return.

D. Make notes on one of the following subjects and bring them to the class for criticism:

1. The building of a bridge.
2. Improvements in the town.
3. How to make a shirtwaist.
4. The strange behavior of a dog.
5. My favorite game and how it is played.

E. Material for the following subjects, to be treated as in *C*, can easily be found in books:

1. The story of Paul Revere. (See Longfellow's *Tales of a Wayside Inn.*)
2. How Ethan Allen took Stony Point. (See Laughlin's *History of the American Nation,* or any other history.)
3. A fight with the Indians. (See Parkman's works; Fiske's *Beginnings of New England.*)
4. How Indians live. (Starr: *The American Indian,* or *Strange People.*)
5. How Franklin came to Philadelphia. (See Strong's *Benjamin Franklin,* or any good biography.)

[1] See Starr, *Strange People;* and geographies.

F. (1) Prepare preliminary drafts (first form) for descriptive subjects similiar to "The Behavior of Birds." Criticise them in class and make out the second form on the blackboard. (2) Prepare drafts one and two for a short narrative of some event discussed in the history class; then write out draft three and submit it to the class for criticism.

CHAPTER IV

PARAGRAPHING

17. Natural Divisions of a Subject.—In developing the subject of the Moki village, we found that when we came to the second form our ideas began to arrange themselves into groups. First came the description of the country where the Moki village is situated; next followed a general sketch of the Moki Indians, their customs, and their houses; then a description of the guide's house; and, lastly, scenes in the village. Considerable changes in this grouping appear in the third form, which is more orderly. Although neither in the third nor in the fourth form are the divisions shown on the page, yet it can be easily seen that at different points there is a distinct change of subject, or shift in the thought. In the final theme, the first group of ideas is introduced by the sentence, "It was late afternoon when our ponies *turned up the trail*," (briefly, the approach); the second, by the sentence, "Up, up the trail . . . a sudden turn *brought us upon the village*," (briefly, the village); the third, by the sentence, " . . . even the streets of a Moki village could not tempt us until *we had eaten and rested*," (briefly, our resting-place). These sentences show the divisions in the thought.

As soon as we have a subject in mind, the ideas related to it will begin to arrange themselves in groups. For instance, if we are describing a visit to a large factory, certain natural divisions suggest themselves at once: first, the building, or "plant"; second, what was seen in the factory; and, third, the information about the factory gained from the visit. Of course, few subjects divide

themselves as easily and naturally as this; frequently the best divisions are discovered only after some experiment; and a topic often admits of several different schemes of division. Some division of a subject into its minor groups, however, should be made *before* the last draft is attempted. A trial scheme should be kept in mind after the preliminary work of making notes. Otherwise unless the writer has an exceptionally logical and orderly mind, it will be impossible for him to keep his thoughts well grouped while writing.

18. Divisions Easily Perceived in Good Writing.—If the writer has found the best scheme for division—if he has discovered the natural units in his subject, and has thus arranged his ideas in distinct groups—it will be easy to discover his plan, whether he shows the changes of thought on the page or not. The following description of Indian houses, for example, can be divided into four integral parts as we read:

The houses of the Indians vary greatly. In some tribes they are large and intended for several families; in others they are small, and occupied by few persons. Some are admirably constructed, like the great pueblo houses of the southwest, made of stone and adobe mud; others are frail structures of brush and thatch. The material naturally varies with the district. An interesting house was the "long house" of the Iroquois. From fifty to one hundred or more feet in length and perhaps not more than fifteen in width, it was of a long rectangular form. It consisted of a light framework of poles tied together, which was covered with long strips of bark tied or pegged on. There was no window, but there was a doorway at each end. Blankets or skins hung at these served as doors. Through the house from doorway to doorway ran a central passage; the space on either side of this was divided by partitions of skins into a series of stalls each of which was occupied by a family. In the central passage was a series of fireplaces or hearths, each one of which served for four families. A large house of this kind might have five or even more hearths, and would be occupied by twenty or more families. The eastern Algonkins built houses like those of

the Iroquois, but usually much smaller. They too were made of a light framework of poles over which were hung sheets or rush matting, which could be easily removed and rolled up, for future use in case of removal. There are pictures in old books of some Algonkin villages. These villages were often enclosed by a line of palisades to keep off enemies. Sometimes the gardens and cornfields were inside this palisading, sometimes outside. The houses in these pictures usually have straight, vertical sides and queer rounded roofs. Sometimes they were arranged along streets, but at others they were placed in a ring around a central open space, where games and celebrations took place.—STARR: *American Indians.*

Here we have (1) the material and general aspect of Indian houses; (2) the Iroquois "long house"; (3) the Algonkin house; and (4) the groups of houses or Indian villages. In the same way, it is easy to see where Mr. Kipling has divided his topics in the following description of a boy's life on board a fishing schooner on the "Banks." The sailing-master has told the boy, Harvey, how he makes his observations from the sun:

In this Harvey excelled Dan, for he had inherited a head for figures, and the notion of stealing information from one glimpse of the sullen Bank sun appealed to all his keen wits. For other sea-matters his age handicapped him. As Disko said, he should have begun when he was ten. Dan could ball up trawl or lay his hand on any rope in the dark; and at a pinch, when Uncle Salter had a gurry sore on his palm, could dress down by sense of touch. He could steer in anything short of half a gale from the feel of the wind on his face, humoring the *We're Here* just when she needed it. These things he did as automatically as he skipped about the rigging, or made the dory a part of his own will and body. But he could not communicate his knowledge to Harvey. Still there was a good deal of general information flying about the schooner on stormy days, when they lay up in the foc'sle or sat on the cabin lockers, while spare eye-bolts, leads, and rings rolled and rattled in the pauses of the talk. Disko spoke of whaling voyages in the fifties; of great she-whales slain beside their young; of death agonies on the black, tossing seas, and blood that spurted forty feet in the air; of boats smashed to splinters; of patent rockets that went off

wrong-end-first and bombarded the trembling crews; of cutting-in and boiling down; and that terrible "nip" of '71, when twelve hundred men were made homeless on the ice in three days—wonderful tales, all true. But more wonderful still were his stories of the cod, and how they argued and reasoned on their private businesses deep down below the keel. Long Jack's tastes ran more to the supernatural. He held them silent with ghastly stories of the "Yo-hoes" on Monomy Beach, that mock and terrify lonely clam-diggers; of sand walkers and dune-hunters who were never properly buried; of hidden treasure on Fire Island guarded by the spirits of Kidd's men; of ships that sailed in the fog straight over Truro township; of that harbor in Maine where no one but a stranger will lie at anchor twice in a certain place because of a dead crew who ran alongside at midnight with the anchor in the bow of their old-fashioned boat, whistling—not calling, but whistling—for the soul of the man who broke their rest.—KIPLING: *Captains Courageous.*

19. Paragraphs.—These divisions of the topic are commonly made plain to the eye by a mechanical device. The first line of every division is indented (begins in from the margin) about a quarter of an inch in a printed page, and an inch or more in manuscript. The group of sentences thus set off by indentation is called a paragraph. Paragraphs, it must be remembered, are not breaks in the page made arbitrarily by the printer to relieve the eye in reading. They represent to the reader the divisions that the author has made in his subject, and thus they are extremely useful, both to the reader and to the writer.

Paragraph divisions should be made plainly. At first the student would do well to set the paragraph mark (¶) against the opening sentence of every division that he intends to make. Many careless writers indent a new sentence whenever it begins a line, and also leave a blank space after every sentence that does not reach the end of a line. This habit keeps the reader in doubt as to where the writer intends to make his divisions, and also breaks the symmetry of the page. Keep the manuscript even

with the margins (as in printing), except when a paragraph is to be made; then indicate it plainly.

20. The Length of Paragraphs.—If a paragraph represents a division of thought in the subject, its length will vary with the number of ideas that are expressed in each part. Sometimes it may consist of a sentence, and again it may cover several pages. If we look at the paragraphs of good writers, however, we shall learn a few general facts about the length of the paragraph that will help us in forming our own units.

In writing conversation, usually whatever is said by one person, together with the comment of the writer on the speech, and the writer's statement of action ("he said," "replied," "moved," etc.), is placed in one paragraph.[1]

In simple subjects, such as short stories and descriptions, because the topic changes frequently, paragraphs are usually brief: they contain roughly from two to ten sentences, or from thirty to one hundred and fifty words.

In more difficult subjects, such as long essays, where there is much to be said on each topic, paragraphs are longer: they contain usually from five to twenty sentences, or seventy-five to three hundred words.

If the writer finds himself making a great many paragraphs of one or two short sentences only, he may safely decide that his divisions of thought are too small and are not important. On the other hand, if he finds that he writes two or more manuscript pages before he comes to a division of his thought, he may infer, as a general rule, that he has not found all the chief divisions of his subject.

If there are many paragraphs in the first part of a theme and a few at the end, or *vice versa*, the writer may infer,

[1] There are certain exceptions to this rule: when a group of characters speak at the same time; or when the speech of one character is long and contains thought-divisions of its own. Examine for this point any story by Scott, or George Eliot, or Hawthorne, which is being read in class.

usually, that his thought-divisions are not in proper proportion to each other. In one part he has divided his thought into small units, and in the other, into large units.

Although it is true that some story-tellers paragraph single sentences in order to call special attention to single ideas, such a practice is not to be imitated, for the paragraph device is not intended for emphasis. Do not paragraph every important statement, as is the custom in sensational journalism. In brief, the paragraph should show the *main* divisions in the body of thought, not the small ones.

21. Paragraph Topics.—In the example used in section 18 of this chapter the divisions of thought were made clear by sentences which set forth the subject of the paragraph. Such introductory statements, usually called "topic-sentences," are of great convenience, both to the reader and to the writer: they show the reader the topic to be treated, and they help to keep the writer strictly to his subject. The use of the topic-sentence may be seen in the following paragraphs.[1]

The first paragraph is an explanation of the duties of the United States Senate:

The functions of the Senate fall into three classes—legislative, executive, and judicial. (The topic.) Its legislative function is to pass, along with the House of Representatives, bills which become Acts of Congress on the assent of the President, or even without his consent, if passed a second time by a two-thirds majority of each House, after he has returned them for reconsideration. Its executive functions are:—(a) To approve or disapprove the President's nominations of Federal officers, including judges, ministers of state, and ambassadors. (b) To approve, by a majority of two-thirds of those present, of treaties made by

[1] At this point the class should examine such books as Irving's *Tales of a Traveller*, and Hawthorne's *Wonder Book*, as well as a text-book in history, the daily paper, and a well-written magazine article, to discover the topic-sentences of paragraphs.

the President—i. e. if less than two-thirds approve, the treaty falls to the ground. Its judicial function is to sit as a court for the trial of impeachments preferred by the House of Representatives.—BRYCE: *American Commonwealth.*

The second paragraph is a description of an autumn day; the third, a description of birds feasting:

It was, as I have said, a fine autumnal day. (The topic.) The sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble-field.

The small birds were taking their farewell banquets. In the fulness of their revelry they fluttered, chirping and frolicking, from bush to bush and tree to tree, capricious from the very profusion and variety around them. There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud querulous note; and the twittering black-birds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail, and its little monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light-blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove.—IRVING: *Legend of Sleepy Hollow.*

22. Topic-Sentences Continued.—Topics are not always announced in the first sentence of the paragraph; sometimes they appear after one or more less important statements, or even at the close of the paragraph. This description of a steam-engine has a definite topic-sentence, but it does not stand first:

Take a hollow cylinder, the bottom closed while the top remains open, and pour in water to the height of a few inches. Next cover the water with a flat plate, or piston, which fits the

interior of the cylinder perfectly; then apply heat to the water and we shall witness the following phenomena. After the lapse of some minutes the water will begin to boil, and the steam accumulating at the upper surface will make room for itself by raising the piston slightly. As the boiling continues, more and more steam will be formed, and raise the piston higher and higher, till all the water is boiled away, and nothing but steam is left in the cylinder. Now this machine, consisting of cylinder, piston, water, and fire, is the steam engine in its most elementary form. For a steam engine may be defined as an apparatus for doing work by means of heat applied to water; and since raising such a weight as the piston is a form of doing work, this apparatus, clumsy and inconvenient though it may be, answers the definition precisely.—HOLMES: *The Steam Engine.*

Not every paragraph is supplied with a clear topic-sentence; especially in narrative writing the topic is often gathered from all the sentences and not stated as a whole in any one. The following paragraph taken from an account of a sea-fight between the British and the French has no topic-sentences:

The *Victory* had not yet returned a single gun; fifty of her men had been by this time killed or wounded, and her main-topmast, with all her studding-sails and their booms, shot away. Nelson declared that, in all his battles, he had seen nothing which surpassed the cool courage of his crew on this occasion. At four minutes after twelve, she opened her fire from both sides of her deck. It was not possible to break the enemy's line without running on board one of their ships: Hardy informed him of this, and asked him which he would prefer. Nelson replied: "Take your choice, Hardy, it does not signify much." The master was ordered to put the helm to port, and the *Victory* ran on board the *Redoubtable*, just as her tiller-ropes were shot away. The French ship received her with a broadside; then instantly let down her lower-deck ports, for fear of being boarded through them, and never afterwards fired a great gun during the action.—SOUTHEY: *Life of Nelson.*

Whether the topic is definitely expressed in the paragraph or not, the writer should be sure that each para-

graph has some one topic, which he can state at will. Unless he can supply such a topic-sentence, wherever it does not exist already, he may be sure that his paragraph is not a real division of the subject.

Exercise IV

A. State what natural divisions may be found in some of the following subjects. The themes, when completed, should each take about three pages:

1. The labors of Hercules.
2. A local character.
3. The history of a raindrop.
4. The history of a snowflake.
5. Description of a Roman book.
6. Description of a theatre in Shakspere's time.
7. Relay races.
8. A ride on a locomotive.
9. What Lincoln did for his country.
10. The government of Chicago (or any other city).
11. The process of electroplating.
12. The process of making a photograph.
13. Salt: its sources, and how it is rendered suitable for use.
14. Sir Humphrey Davy's safety lamp.
15. Expert accounting.
16. Mowgli and his friends, in *The Jungle Book*.
17. An account of a night in the woods.
18. How the President of the United States is elected.
19. A trip in an air-ship, with description of the objects below the traveler.
20. The dead-letter office.

B. Have the proper divisions of thought been made in the following themes? If not, make the necessary corrections.

PRINCE PERCIVAL

1. There was once upon a time a prince named Percival. He had everything he could wish for. The castle in which he lived was octagonal. All the rooms were exactly alike, with a window in the center of the wall and panels on each side. There was a table in the middle of the room with a flower on it. There

was also a bird in a cage. On one side there was a comfortable lounge; on the other, a bookcase with many books in it. The prince never did anything except amuse himself; most of the time he sat and read. Sometimes he asked the maid why she did not feed the bird, or water the plant, and the maid always replied that the bird and the plant were his, to do with as he liked. At last he noticed that the walls seemed to be getting smaller, and also the window. He did not pay attention to this at first, but after a while the window got so small that it did not let in enough air and sunshine to keep a person healthy, and the prince began to feel sick, and did not eat the food brought in to him. One day he thought he would like to hear the bird sing; so he got up from the lounge and gave the bird a few crumbs, and asked it to sing for him. The bird sang a few notes, and then the prince went back to the lounge. He looked at the window, and thought it had got to be a little larger. Every day now he gave the bird some food, and it sang a little more, and he watered the plant, and it looked brighter. The room kept growing larger, and at last it was as big as ever. The prince learned the lesson, and after that was a happier little boy.

LOHENGRIN

2. Henry the First of Germany, who was known to his subjects as the "Fowler," went to Antwerp for the purpose of getting troops to aid him in crushing the rebellion which was threatening the kingdom.

Upon his arrival at Brabant, a small town outside of Antwerp, he found it in a state of anarchy.

Elsa, who was the daughter of the late duke, was charged by Telramund, the one who claimed the dukedom, with killing her brother, who had mysteriously disappeared.

It was announced to her that she might choose a knight to fight in her cause with Telramund, the accuser.

She describes the knight, whom she has seen in a dream, and she decides to wait for him to appear.

Upon the day appointed the court assembled on the banks of a river near Antwerp.

On the third blast of the bugle a knight was seen approaching, in a boat drawn by a swan.

Before the battle, Lohengrin, the knight who comes to fight in Elsa's behalf, betroths himself to Elsa, with the understanding that she will never question him as to his race or name.

This Elsa faithfully promises.

Telramund was defeated, but not killed, by Lohengrin.

When Ortrud hears of the betrothal, she goes to Elsa and advises her not to marry Lohengrin, as it is possible that he is not her equal.

Elsa does not heed Ortrud, saying that she knew him to be faithful and brave.

On the night of their wedding, after Elsa has been questioning Lohengrin as to his race and name, Telramund, accompanied by four knights, rushes into the apartments of Lohengrin and Elsa, with the intention of taking the life of Lohengrin.

But this gallant knight is too quick for Telramund, and one blow of his sword kills the husband of Ortrud.

Lohengrin then places Elsa in charge of her ladies, and orders her taken to the king, saying he will follow. He then announces to them that he is the son of King Parsifal of the Holy Grail.

He is now compelled to go back to his father's court.

The swan again appears, drawing the boat, into which Lohengrin jumps. As it moves off slowly, Ortrud tells them that the swan is the long-lost brother of Elsa, whom she herself has bewitched into this form.

Lohengrin disenchants the swan and moves off sorrowfully, leaving Elsa to die in her brother's arms.

3. These fish [the bonito] so named by the Spaniards from their handsome appearance, are a species of mackerel, and attain a length of about two feet, and a weight of about forty pounds, though their average dimensions are somewhat less than half that. They feed entirely upon flying-fish and the small leaping squid or cuttle-fish. They love to follow a ship, playing around her, if her pace be not too great, for days together. Their flesh resembles beef in appearance, and they are warm-blooded. From their habitat being mid-ocean, nothing is known with any certainty of their habits of breeding.

The regular method of catching them on board ship begins with covering a suitable hook with a piece of white rag two or three inches long, and attaching it to a stout line. The fisherman then takes his seat upon the jibboom end, having first, if he is prudent, secured a sack to the jibstay in such a manner that its mouth gapes wide. Then he unrolls his line, and, as the ship forges ahead, the line, blowing out, describes a curve, at the

end of which the bait, dipping to the water occasionally, roughly represents a flying-fish.

As the bait leaps from crest to crest of the wavelets thrust aside by the advancing ship, a fish more adventurous or hungrier than the rest will leap at it, and in an instant there is a dead, dangling weight of from ten to forty pounds hanging at the end of your line thirty feet below. You haul frantically, for he may be poorly hooked, and you cannot play him. In a minute or two, if all goes well, he is plunged in the sack, and safe. But woe unto you if you have allowed the jeers of your shipmates to dissuade you from taking a sack out with you.

The struggles of these fish are marvellous, and a man runs great risk of being shaken off the boom, unless his legs are firmly locked in between the guys. Such is the tremendous vibration that a twenty-pound bonito makes in a man's grip, that it can be felt in the cabin at the other end of the ship; and I have often come in triumphantly with one, having lost all feeling in my arms and a goodly portion of skin off my breast and side where I have embraced the prize in a grim determination to hold him at all hazards.—FRANK T. BULLEN: *The Cruise of the Cachalot.* (Adapted.)

C. What is indentation? What is a paragraph? How does a paragraph differ from a sentence? What is the use of the paragraph for the writer? For the reader? How is the length of a paragraph determined? Should the paragraph division be made before the final draft is completed, or after? What is your custom in this matter? What advantages has your custom of paragraphing?

D. Where should paragraphs be made in the following extracts? What are the topic-sentences?

1. The place of our retreat was in a little neighbourhood consisting of farmers, who tilled their own grounds, and were equal strangers to opulence and poverty. As they had almost all the conveniences of life within themselves, they seldom visited towns or cities in search of superfluity. Remote from the polite, they still retained the primeval simplicity of manners; and, frugal by habit, they scarce knew that temperance was a virtue. They wrought with cheerfulness on days of labour, but observed festivals as intervals of idleness and pleasure. They kept up the Christmas carol, sent true-love-nots on Valentine morning, ate

pancakes on Shrovetide, showed their wit on the first of April and religiously cracked nuts on Michaelmas eve.) Being apprised of our approach, the whole neighbourhood came out to meet their minister, dressed in their finest clothes and preceded by a pipe and tabour. A feast also was provided for our reception, at which we sat cheerfully down; and what the conversation wanted in wit was made up in laughter. Our little habitation was situated at the foot of a sloping hill, sheltered with a beautiful underwood behind, and a prattling river before; on one side a meadow, on the other a green.) My farm consisted of about twenty acres of excellent land, having given an hundred pound for my predecessor's good will. Nothing could exceed the neatness of my little enclosures, the elms and hedgerows appearing with inexpressible beauty.) My house consisted of but one story, and was covered with thatch, which gave it an air of great snugness; the walls on the inside were nicely whitewashed, and my daughters undertook to adorn them with pictures of their own designing. Though the same room served us for parlour and kitchen, that only made it the warmer. Besides, as it was kept with the utmost neatness—the dishes, plates, and coppers being well scoured, and all disposed in bright rows on the shelves—the eye was agreeably relieved, and did not want richer furniture.) There were three other apartments: one for my wife and me, another for our two daughters within our own, and the third, with two beds, for the rest of the children.) The little republic to which I gave laws was regulated in the following manner:—By sunrise we all assembled in our common apartment, the fire being previously kindled by the servant. After we had saluted each other with proper ceremony—for I always thought fit to keep up some mechanical forms of good breeding, without which freedom ever destroys friendship—we all bent in gratitude to that Being who gave us another day. This duty being performed, my son and I went to pursue our usual industry abroad, while my wife and daughters employed themselves in providing breakfast, which was always ready at a certain time. I allowed half an hour for this meal, and an hour for dinner, which time was taken up in innocent mirth between my wife and daughters, and in philosophical arguments between my son and me. As we rose with the sun, so we never pursued our labours after it was gone down, but returned home to the expecting family, where smiling looks, a neat hearth, and pleasant fire were prepared for our reception. Nor were we without guests:

sometimes Farmer Flamborough, our talkative neighbour, and often the blind piper, would pay us a visit, and taste our gooseberry wine, for the making of which we had lost neither the receipt nor the reputation. These harmless people had several ways of being good company; while one played, the other would sing some soothing ballad—Johnny Armstrong's Last Good Night, or the cruelty of Barbara Allen. The night was concluded in the manner we began the morning, my youngest boys being appointed to read the lessons of the day; and he that read loudest, distinctest, and best was to have a halfpenny on Sunday to put in the poor's box.—GOLDSMITH: *The Vicar of Wakefield.*

2. It was none too soon for me to look to my own part; for my head was scarce back at the window before five men carrying a square yard for a battering ram ran past me and took post to drive the door in. I had never fired with a pistol in my life and not often with a gun, far less against a fellow creature. But it was now or never, and just as they sprang the yard I cried out: "Take that!" and shot into their midst. I must have hit one of them, for he sang out and gave back a step and the rest stopped as if a little disconcerted. Before they had time to recover I sent another ball over their heads, and at my third shot (which went as wide as the second) the whole party threw down the yard and ran for it. Then I looked around again into the deck-house. The whole place was full of smoke of my own firing, just as my ears seemed to be burst with the noise of the shot. But there was Allan standing as before; only now his sword was running blood to the hilt and himself so swelled with triumph and fallen into so fine an attitude that he looked to be invincible. Right before him on the floor was Mr. Shuan on his hands and knees; the blood was pouring from his mouth and he was sinking slowly lower with a terrible white face, and just as I looked some of those from behind caught hold of him by the heels and dragged him bodily out of the round house. I believed he died as they were doing it.—STEVENSON: *Kidnapped.*

E. Of these three short themes on the same subject, why is the second better than the first? The third better than either the first or the second?

THE STORY OF THE CASKETS

1. The story of the caskets in *The Merchant of Venice* was one of the three stories in the play. The story of the caskets depends

on the will of Portia's father. Portia was a rich heiress. Her father when he died made a will saying that any one who wanted to marry Portia must decide his fate by three caskets. One was gold, one was silver, and one was lead. They all had different inscriptions. Different suitors chose different ones. But they were all mistaken but Bassanio. He chose the one with the picture in it. For Portia's father had caused a picture of her to be placed in the right casket, and Bassanio chose that. The other two contained a death's head and the portrait of a blinking idiot. There were also pieces of poetry in each casket about the man who chose them. But Bassanio was the lucky man.

2. The story of the caskets is one of the three stories in *The Merchant of Venice.*

Portia was the daughter of a rich man of Venice. She was very beautiful.

When he died he made a will which said that any man who wanted to marry his daughter must choose her according to three caskets. If he did not choose the right casket, he had to promise never to marry anybody.

These caskets were made of different metals. One was gold, one was silver, and one was lead. They all had inscriptions on them. On the gold one it said: "Who chooseth me shall gain what many men desire." On the silver one it said: "Who chooseth me shall get as much as he deserves." On the lead one it said: "Who chooseth me must give and hazard all he hath."

Inside the gold one was a death's head and some verses. Inside the silver one was the picture of a fool. Inside the lead one was Portia's picture. This showed that the last was the right one.

The Prince of Morocco chose the gold one and the Prince of Arragon the silver one. So they both failed to obtain Portia, and besides could never marry. But Bassanio said that, as the world was still deceived by ornament, he would choose the lead casket.

Thus Bassanio won the fair heiress to be his bride, because he knew that all that glistens is not gold.

3. The story of the caskets, one of the three stories that are woven together to make the play of *The Merchant of Venice,* tells how Portia, a beautiful heiress, was won in marriage. By the provisions of her father's will, all suitors to her hand were

to choose one of three caskets. The suitor before choosing had to swear that if he were unsuccessful he would never marry.

Princes and noblemen, hearing of Portia's beauty and wealth, came from all over the world to try their fate. Indeed, the Prince of Morocco, one of the suitors, said:

> "The Hyrcanian deserts and the vasty wilds
> Of wide Arabia are as thoroughfares now
> For princes come to view fair Portia."

This same Prince of Morocco was the first person to make a choice. Having looked at all the caskets and carefully read their inscriptions, he chose the gold one, thinking that the inscription on that, "Who chooseth me shall get what many men desire," meant that it was the fortunate casket. But on opening it he found only a skull, in the eyesocket of which was a paper with verses saying: "All that glistens is not gold." So he departed sadly.

The next to try was the Prince of Arragon. Like the Prince of Morocco, he read all the inscriptions carefully, and finally chose the silver casket, because on that were the words, "Who chooseth me shall get as much as he deserves," and he thought that he would stand on his merits. On opening the casket, however, he found only the picture of a fool, with verses mocking him. So he too went away.

Then came Bassanio, a man whom Portia liked. She was almost as anxious while he was making his choice as he was himself. He commented on the caskets to himself while soft music played, discarding the gold because it merely made a show, the silver because it was a common metal used for money. But the lead casket, which was unpretentious and which had rather a forbidding inscription, "Who chooseth me must give and hazard all he hath," attracted him, and he chose it. Portia, who knew that the leaden casket was the right one, was full of joy, and when Bassanio opened the casket and found Portia's picture—the token of success—he was full of joy, too. He read the inscription which told him that he, the man who did not choose the showy things, was the fortunate person, and "turned to where his lady was, and claimed her with a loving kiss."

G. Paragraph the following conversations:

1. "What would you do?" asked Charlotte presently—the book of the moment always dominating her thoughts until it was

sucked dry and cast aside—"what would you do if you saw two lions in the road, one on each side, and you didn't know if they were loose or if they were chained up?") "Do?" shouted Edward, valiantly. "I should—I should—I should—" His boastful accents died away into a mumble: "Dunno what I should do.") "Shouldn't do anything," I observed after consideration; and really it would be difficult to arrive at a wiser conclusion.) "If it came to '*doing*'" remarked Harold, reflectively, "the lions would do all the doing there was to do, wouldn't they?") "But if they were good lions," rejoined Charlotte, "they would do as they would be done by.") "Ah, but how do you know a good lion from a bad one?" said Edward. "The books don't tell you at all, and the lions ain't marked any different.") "Why, there ain't any good lions," said Harold hastily.) "Oh, yes, there are, heaps and heaps," contradicted Edward. "Nearly all the lions in the story books are good lions. There was Androcles' lion, and St. Jerome's lion, and—and—and the Lion and the Unicorn—") "He beat the Unicorn," observed Harold, dubiously, "all around the town.") "That *proves* he was a good lion," cried Edward triumphantly. "But the question is, how are you to tell 'em when you see 'em?") "I should ask Martha," said Harold of the simple creed. —KENNETH GRAHAME: *The Golden Age.*

2. "The great art of riding," the Knight suddenly began in a loud voice, waving his right arm as he spoke, "is to keep——" Here the sentence ended as suddenly as it had begun, as the Knight fell heavily on the top of his head exactly in the path where Alice was walking. (She was quite frightened this time, and said in an anxious tone: "I hope no bones are broken.") "None to speak of," the Knight said, as if he didn't mind breaking two or three of them. "The great art of riding, as I was saying, is—to keep your balance properly Like this, you know——" He let go the bridle and stretched out both his arms to show Alice what he meant, and this time he fell flat on his back, right under the horse's feet. "Plenty of practice," he went on repeating, all the time that Alice was getting him on his feet again. "Plenty of practice.") "It's too ridiculous," cried Alice, losing all her patience this time. "You ought to have a wooden horse on wheels, that you ought.") "Does that kind go smoothly?" the Knight said in a tone of great interest, clasping his arms around the horse's neck as he spoke, just in

time to save him from tumbling off again. "Much more smoothly than a live horse," Alice said, with a little scream of laughter, in spite of all she could do to prevent it. "I'll get one," the Knight said thoughtfully to himself. "One or two—several."—LEWIS CARROLL: *Alice in Wonderland.*

H. Compare the paragraphing of these short themes. What advantage have the second forms over the first?

(*Extract from theme on Macaulay*)

1. Thomas Babington Macaulay was born on the 25th of October, 1800, at Rothley Chapel, in Leicestershire.

His father, Zachary, was a stern, austere man, a Scotch Presbyterian, and a leading agitator of the antislavery movement.

His mother was a noble woman of Quaker descent, and Macaulay's love of his mother and of his home is one of the most pleasing traits in his character.

In his early childhood Macaulay showed indisputable evidence of his coming greatness. At the age of four he had learned to read and at five he had read the entire Bible. Even at this age he began to use those long words which are so much in evidence in his writing.

One day, when he was at dinner with his father and mother, at the house of a neighbor, the servant, while passing the coffee, overturned a cupful on his legs. The lady

(*Rewritten form*)

Thomas Babington Macaulay was born on the twenty-fifth of October, eighteen hundred, at Rothley Chapel, in Leicestershire. His father, Zachary, was a stern, austere man, a Scotch Presbyterian, and a leading agitator of the antislavery movement. His mother was a noble woman of Quaker descent. His mother, and the home she made, inspired Macaulay with a love which was one of the pleasing traits in his character.

Even in his early childhood Macaulay showed evidences of his coming greatness. At the age of four he had learned to read, and at five he had read the entire Bible. As early as this, too, he began to use those long words which are so much in evidence in his writings. Illustrative of this fact is the following anecdote. While he was dining one day with his father and mother at the house of a neighbor the servant upset a cup of coffee on his legs. On his hostess's inquiry as to whether he was hurt, the

of the house, as soon as she perceived the accident, inquired whether he was in much pain. Young Thomas immediately replied: "Madam, the agony is somewhat abated."

young Thomas immediately replied: "Madam, the agony is somewhat abated."

JIM

2. "Jim! Jim! where can that boy be? It is fully an hour since I sent him down town. Well, there he is at last, and I'll wager he has forgotten what I sent him after. How many times have I told you not to go out without your coat and hat on?" "'Clare it's too hot." "Well, perhaps it is too hot to go errands, but how about the circus this afternoon? It will be cooler then, I suppose. Yes, you may go, but the next time you go to the postoffice, mind you hurry and don't stop to carry water for the animals; for I know that's what you have been doing; your clothes are wet. Now you needn't ''clare fo' goodness you hasn't,' for can't I see the edge of that pink ticket in your pocket? Yes, you may go this time, but you must finish your work first." Jim shuffles out of sight, and I can hear him whistling as he cuts the grass. In about two hours he comes back and tells me: "I'm through, Missus; cut every wisp o' grass and fed it to the cow." What a change

JIM (*Rewritten*)

Jim! Jim! Where can that boy be? It is fully an hour since I sent him down town. Well, there he is at last, and I'll wager he has forgotten what I sent him after. "How many times have I told you not to go without your coat and hat on?" "'Clare it's too hot." "Well, perhaps it is too hot to go errands, but how about the circus this afternoon? It will be cooler then, I suppose. Yes, you may go, but next time you go to the postoffice, mind you hurry and don't stop to carry water for the animals. I know that's what you have been doing; your clothes are wet. Now you needn't ''clare fo' goodness you hasn't,' for can't I see the edge of that pink ticket in your pocket? Yes, you may go this time, but you must finish your work first."

Jim shuffles out of sight, and I can hear him whistling as he cuts the grass. In about two hours he comes back and tells me: "I'm through, Missus; cut every wisp o' grass and fed it to the cow."

has taken place in him! His mother has polished his face until it shines like ebony, his hands are cleaner than usual, and his hat, for a wonder, has a brim. His clothes, his "meetin'" clothes, the ones his mammy bought him last court-day, have been taken out of the press and hurried into. Jim likes new clothes, but thinks it an outrage to wear a coat; it hides the pride of his heart—his new suspenders. It is very seldom that one of these little darkies gets a pair of new galluses; they are generally hand-me-downs, and by the time they reach the youngest they are usually only one strap.

But to-day these give place to the circus with its animals and clowns, and the coat is buttoned tight under his chin to keep the precious ticket from falling out.

Jim gone, I go out to lock the stable and give the cow an unusually good supper, as I know that on the morrow she will have to be the poor horse while Jim plays clown.

What a change has taken place in him! His mother has polished his face until it shines like ebony, his hands are cleaner than usual, and his hat, for a wonder, has a brim. His clothes, his "meetin'" clothes, the ones his mammy bought last court-day, have been taken out of the press and hurried into. Jim likes new clothes but thinks it an outrage to wear a coat, for it hides the pride of his heart—his new suspenders. It is very seldom that one of these little "darkies" gets a pair of new "galluses," for these articles are generally handed down in the family, and by the time they reach the youngest are usually only one strap. But to-day Jim's suspenders are secondary in importance to the circus with its animals and clowns, and the coat is buttoned tight under his chin to keep the precious ticket from falling out.

Jim gone, I go out to lock the stable and give the cow an unusually good supper, as I know that on the morrow she will have to be the poor horse while Jim plays clown.

I. Rewrite the following themes in suitable paragraphs. If topic-sentences are needed, supply them:

AUTOBIOGRAPHY OF THE *Nancy Lee*

1. I was once the largest and finest steamboat on the Mississippi River where I ran between New Orleans and Memphis.

I was a side-wheeler, and my great wheels hardly ever stopped.

My owner, Captain Lee of Memphis, Tennessee, named me after his daughter.

It used to take a long time to load me; I was always heavily loaded with bales of cotton, sugar, and oranges.

Many a moonlight night have I carried a number of young people, who danced until early morning.

One day, as I was bravely steaming up the river against the strong current, I ran into a snag; I was stopped so suddenly, that there was great excitement aboard. People ran wildly about; my captain was hurriedly giving orders.

Soon the machinery was put in motion, and I backed down the river.

It was a miracle that a hole was not made through me. I lay in Memphis three weeks for repairs.

After that time I was once more ready for use, but I could not travel as fast as before.

About a year after the accident, as I was going down the river, I struck a sandbar and there I stuck.

My owner had a tug sent up from New Orleans, which pulled me off the bar. I was dragged to the nearest beach and there left.

I was beyond repair.

Months, and years rolled on, and I still lay on the beach. My planks began to get old and rotten, and my machinery began to fall apart.

I know that in a few years, I shall be nothing but a wreck.

AN INCIDENT DURING VACATION

2. One cold night a number of us boys went over on the hill to coast. There was a full moon, and it made the hill nearly as light as day.

The hill was covered with ice, and the bob-sleds went finely, the largest bob went as far as the railroad tracks on Prospect Avenue.

The bob that I rode on was next to the largest and went beyond the Presbyterian church.

The bob that I was on was loaded with boys, and a man on top of the hill pushed us off. It seemed as if we were flying, we went so fast.

Just as we reached the bottom of the hill, the boy who was watching for the cars signaled that one was coming.

It was impossible to stop, and the boy who was steering the bob was so frightened that he let the ropes go; the instant he dropped the ropes the bob swung around and threw us all into the curbstone, where we lay a few minutes before we could collect our senses.

If the boy had not dropped the ropes when he did, and so stopped the bob, some of us would probably have been hurt.

MY RECOLLECTION OF THE BATTLE OF WOUNDED KNEE

3. In the spring of 1890 I happened to be residing in the Black Hills of South Dakota, a dangerous locality at that time, for the Indians were on the war-path and were threatening destruction to all the white settlers. Many families had been attacked and massacred; war-dances were of nightly occurrence; the little towns and villages were in imminent danger. The United States troops had been called out to quell the uprising, but to our surprise and disappointment the Indians had evaded them and were continuing their outrages on the inhabitants. Such was the state of affairs when early one April morning we were startled by the appearance of a regiment of soldiers in the village, who at once became the center of an anxious and excited crowd made up of all the citizens in the town. In response to our inquiries, they told us that they were on their way to attack the "Red Men," who were encamped in a ravine only two miles to the north. When we had heard this, the consciousness of the danger through which we had passed during the preceding night dawned upon us, and we were seized with a sort of panic. The presence of the soldiers alone gave us courage. And yet even on them we could not depend fully. What if they should not be victorious? We dreaded to think of the result to ourselves and the surrounding country. They, however, did not seem at all alarmed but marched away, boastful and confident, assuring us that a battle would surely take place before evening. We watched the troops until they had disappeared over the hill, leaving a long train of dust behind them; then we joined the little group of people who were gathered in the street to await the result and to console each other. About five o'clock we noticed smoke ascending in the distance. This, with the far-off sound of the cannon and the occasional echo of what we believed to be a war-whoop, announced to us that the battle had begun. The little crowd huddled together almost afraid to look in the direction of the

battlefield, for fear of seeing the Red Men dash over the hill and down upon them. Our suspense was terrible and can better be imagined than described. At length all became quiet, and it was evident that the struggle was over. Still we kept our eyes fixed on the hill hoping for the return of the soldiers or for some news of the fight. Darkness, however, soon settled upon us, and we separated and withdrew to our respective homes without the least idea of who had been the victor or of what fate held in store for us. I did not even try to rest that night, for, child though I was, my anxiety was too great to think of sleep; so I sat at the window with the rest of the family staring into the darkness and starting up at every sound. At least a dozen times during the night we went down the street to see if any news had come. But morning dawned without our being one whit the wiser, and worn out with anxiety I fell asleep. The next day put an end to our suspense. A decisive battle had been fought at Wounded Knee, in which the Indians were almost annihilated. This battle ended the outbreak. So passed the most thrilling experience of my life, one which was to leave a lasting impression on my mind.

J. In what kind of writing do we find short paragraphs? Illustrate from the books read in the classes in literature and history. For what reasons are these paragraphs short?

K. In the following theme are the paragraph divisions well made? Why? What are the topic-sentences?

"TOBY"

"October the First, King of the Bow-wows," was a cocker spaniel who suffered the indignity of being called "Toby." His beautiful black hair was very soft and shiny, and was particularly long on his legs and ears. These ears were so long that they would fold around his nose and overlap, and sometimes he would almost step on them with his forefeet when he ran around smelling on the ground. His eyes were an indescribable brown, but when he was in the dark, they would give out a strange greenish-yellow light. His tail was cut, leaving a stub, which, although it was short, was wonderfully expressive. In short, he was the kind of dog that would make you turn around to get another look at him, as you passed him on the street.

But Toby's appearance was not his only attraction. He was a

polished, gentlemanly fellow, with many accomplishments. I cannot begin to tell all of his acquirements, but I can speak of one or two that will show a little of his education. No dog is well educated unless he has his musical ability developed to a certain extent. Toby's musical development was remarkable, for he could not only play the piano, but sing. Whenever his mistress asked him to "play the piano and sing," his whole attitude would say, "Oh, no! Let someone else. I do it too often." But when she continued to urge him, he would trot to the piano, jump up on the stool, and press the keys with his paws, at the same time yelping and whining like a true canine musician.

Toby was also taught to think for himself. He showed this fact one evening when a company of his mistress's friends had come in for a little recreation. His mistress was showing them some of his accomplishments, and, as she sometimes did, she told him to "do something else"—though she didn't specify what it should be. He started in with one or two of his tricks, and then went through almost all his repertoire. But his mistress still asked for "something else." Finally the little fellow sat down in a bewildered way and looked around the room. Then he sat still for a while, and someone shouted, "See him think, fellows! See him think!" And sure enough, in a moment, off he trotted, to do something that he had not tried.

Another time when "his family" were gathered in their library watching him do some of his tricks, he showed that he could think. Now his "papa," who always sat in a particular chair in that room, was not there. Toby, however, was told to "go love" his papa. Whenever he was told to "love" anyone, the dog would jump up in the honored person's lap, and, putting his paws on either side of his "lover's" neck, would gently lay his head on one of them. There he would stay till he was told that he was a "dear dog"—the signal that the loving was to be discontinued. So Toby, looking around the room to find his papa, and being disappointed, did what he thought was the next best thing, by loving his papa's chair.

Toby's self-control was by no means a small part of his education. Once when some young people were giving a series of "Gibson Tableaux," Toby took a part in one of them. He represented the dog whose case was thought to be pitiable enough for the "Society for the Prevention of Cruelty to Animals" to relieve. Before the curtain was raised Toby was placed

in position, and a piece of cracker put on the floor in front of him, which he was told not to touch, though of course he was ever so anxious to get it.

When the curtain was raised, there sat the little dog with his eyes glued to the floor, waiting to be told that he might have that cracker. Some small boys in the audience whistled to him, to see if he would look up and thus prove his reality. But no, the little fellow didn't move. It was only when the audience made a tremendous noise by clapping that he looked out toward them in a bewildered way, only to make them doubly vigorous in their applause, as the curtain went down.

And so it is no wonder, whenever he met any of his "friends," while he was out walking, that they said, "Look! There is the 'summer girl's' dog—poor fellow!"

L. Count the numbers of words and the number of sentences in each paragraph of the story in *K* and compare with some of the paragraphs on pp. 58-60. Why are these latter paragraphs longer than those in "Toby"?

M. Make paragraph divisions for the following narrative passages:

1. I felled a cedar tree: I question much whether Solomon ever had such a one for the building of the Temple at Jerusalem. It was five feet ten inches diameter at the lower part next the stump, and four feet eleven inches diameter at the end of twenty-two feet, after which it lessened for a while, and then parted into branches. It was not without infinite labor that I felled this tree. I was twenty days hacking and hewing it at the bottom; I was fourteen more getting the branches and limbs and the vast spreading head of it cut off, which I hacked and hewed through with axe and hatchet, and inexpressible labor. After this, it cost me a month to shape it and dub it to a proportion, and to something like the bottom of a boat, that it might swim upright as it ought to do. It cost me near three months more to clear the inside, and work it so as to make an exact boat of it. This I did, indeed, without fire, by mere mallet and chisel, and by the dint of hard labor, till I had brought it to be a very handsome "periagua," and big enough to have carried six and twenty men, and, consequently, big enough to have carried me and all my cargo. When I had gone through this work, I

was extremely delighted with it. The boat was really much bigger than I ever saw a canoe or periagua, that was made of one tree, in my life. Many a weary stroke it had cost, you may be sure; and there remained nothing but to get it into the water; and had I gotten it into the water, I make no question but I should have begun the maddest voyage, and the most unlikely to be performed, that ever was undertaken. But all my devices to get it into the water failed me, though they cost me infinite labor, too. It lay about one hundred yards from the water, and not more; but the first inconvenience was, it was up-hill towards the creek. Well, to take away this discouragement, I resolved to dig into the surface of the earth, and so make a declivity. This I began, and it cost me a prodigious deal of pains; but who grudges pains that have their deliverance in view? But when this was worked through, and this difficulty managed, it was still much at one, for I could no more stir the canoe than I could the other boat. Then I measured the distance of ground, and resolved to cut a dock or canal to bring the water up to the canoe, seeing that I could not bring the canoe down to the water. Well, I began this work, and when I began to enter into it and calculate how deep it was to be dug, how broad, how the stuff was to be thrown out, I found that by the number of hands I had, being none but my own, it must have been ten or twelve years before I should have gone through with it; for the shore lay high, so that at the upper end it must have been at least twenty feet deep; so at length, though with great reluctancy, I gave this attempt over also.—DEFOE: *Robinson Crusoe.*

2. The stillness consequent on the cessation of the rumbling and labouring of the coach, added to the stillness of the night, made it very quiet indeed. The panting of the horses communicated a tremulous motion to the coach, as if it were in a state of agitation. The hearts of the passengers beat loud enough perhaps to be heard; but at any rate, the quiet pause was audibly expressive of people out of breath, and holding the breath, and having the pulses quickened by expectation. The sound of a horse at a gallop came fast and furiously up the hill. "So-ho!" the guard sang out, as loud as he could roar. "You there! Stand! I shall fire!" The pace was suddenly checked, and, with much splashing and floundering, a man's voice called from the mist, "Is that the Dover mail?" "Never you mind what it is," the guard

retorted. "What are you?" "*Is* that the Dover mail?" "Why do you want to know?" "I want a passenger, if it is." "What passenger?" "Mr. Jarvis Lorry." One passenger showed in a moment that it was his name. The guard, the coachman, and the two other passengers eyed him distrustfully.—DICKENS: *Tale of Two Cities.*

CHAPTER V

BUILDING SENTENCES

23. Definition of the Sentence.—As a rule, we think not in separate words, or even in phrases, but in groups of words called sentences. What is a sentence? Evidently it is not any group of words. The words "General Grant" and "troops" stand for ideas, but not for complete thoughts. Nor does the phrase "to encamp under the trees in the park" make a complete statement, although it expresses a more complex thought than the single nouns. Not until we have a subject and a predicate can we express a complete thought; e. g., "General Grant ordered the troops to encamp under the trees in the park." Moreover, two complete thoughts, such as, "The night was cool, we rode swiftly along the silent road," do not make a sentence unless united grammatically. The link may be made in this example by supplying the conjunctive word "and," or by inserting the semicolon to indicate that the two groups of words are independent grammatically. A sentence, then, is the expression of a complete thought by means of words that are united grammatically.

24. Groups of Words That Are Not Sentences.—It would seem to be a very simple matter to make complete sentences, but unless the writer is careful he will punctuate as sentences such groups of words as the following:

"A long, dusty road between high fields that extended into the dim distance." (Contains no finite verb in the principal clause.)

"The highest part of the plateau." (A phrase.)

"Though I didn't mind what he said." (A dependent clause alone.)

"We all walked rapidly, the sun had gone down, there were no houses." (Complete statements that are not grammatically joined.)

This last form of blunder (sometimes called the "comma blunder") is exceedingly common in the work of careless or ignorant writers. It shows, first, an ignorance of the primary laws of grammar, and is often found in the composition of persons who have not been trained in Latin, where the necessity for relating words is more evident than in modern languages. Secondly, it indicates a confused, illogical habit of thought. Whenever it is found, the student should try to parse the sentence where the blunder occurs. He will find that his group of words breaks into two or more distinct sentences.

Not every group of words punctuated as a sentence, however, must contain a subject and a predicate. Imperative sentences usually lack a subject; e. g.:

Stand not on the order of your going, but go at once.

Exclamatory and interrogative phrases may be set off as distinct sentences; as:

My kingdom for a horse!
And the black knight? What of him?

Further than this, we find good writers occasionally breaking the rule made above, and for the sake of some special effect to be gained, punctuating a phrase or a clause as an independent sentence.

The bar of the watch-guard worked through the buttonhole, and the watch slid quietly on to the carpet. Where the bearer found it next morning and kept it.—KIPLING.

But this practice, which occurs rarely in ordinary prose, is not to be imitated. It is safe to repeat what has been said before: with the three exceptions noted, every sen-

tence should contain both subject and predicate; and every sentence should satisfy the grammatical test—that is, its words should be bound together according to the laws of grammar.

25. Content of the Sentence.—How much can we put into one sentence? We find in our reading sentences of all lengths; we also know by experiment that we can enlarge a short sentence almost indefinitely, as in this illustration:

1. America is a commonwealth.

2. America is a commonwealth of commonwealths, a Republic of republics, a State which is composed of other states.

3. America is a commonwealth of commonwealths, a Republic of republics, a State, which, while one, is nevertheless composed of other states even more essential to its existence than it is to theirs.

4. America—I call it America (leaving out of sight South America, Canada, and Mexico) in order to avoid using at this stage the term United States—America is a commonwealth, a Republic of republics, a State, which, while one, is nevertheless composed of other states even more essential to its existence than it is to theirs.—BRYCE: *American Commonwealth.*

Form one contains four words; form two, eighteen; form three, thirty-two; form four, fifty-six. All four forms make complete grammatical statements. The original idea is expanded, however, by adding to it other ideas until instead of a sentence of four words we have one of fifty-six.

By examining a number of sentences taken from different writers we shall find that the length of the sentence may vary from two words to a hundred or more. The average length of a single sentence, however, among modern writers is about thirty words. But as there are many shorter and many much longer sentences in every writer's work, this fact does not help us in determining how long to make any given sentence. For example, in the final form of the illustration given above, there are eleven dis-

tinct statements and fifty-six words, yet it is as good a sentence as the first form, where there is but one statement, made in four words. However, if we should try to add to the last form many more words, we should soon find that the mind would not grasp quickly all the ideas—the sentence would not be clear. A single sentence, then, may contain as many words as can be related grammatically, and, further, as many ideas as can be expressed *clearly* in one unit of thought.[1]

26. Simple, Compound, and Complex Sentences.—"A simple sentence contains only a single statement, command, or question. A complex sentence contains one simple or principal statement, command, or question, and one or more subordinate clauses. A compound sentence contains two or more principal statements, frequently united by conjunctions. Each principal statement of the compound sentence may, however, be accompanied by subordinate clauses. Such sentences may be called complex-compound."—CARPENTER: *Principles of English Grammar.*

In forming sentences, it is not a matter of indifference whether we make them simple, compound, or complex in form. Each form has its peculiar use in expressing the relation of the ideas in the sentence. When the simple sentence is employed, but one statement can be made; e.g., "The room is quite bare." The compound sentence expresses two or more statements, which are equal in value; e. g., "The room is quite bare, and it is uncarpeted." In the complex sentence, one or more statements are subordinated to the main proposition; e. g., "The room, which is uncarpeted, is quite bare." The following passage shows the proper use of the last form—the complex-compound:

[1] Ideas which are not related, or only vaguely related, naturally destroy clearness, no matter how short the sentence is. For this subject see sections 119, 120, 122, 123.

The father of the Custom House—the patriarch, not only of this little squad of officials, but, I am bold to say, of the respectable body of tide-waiters all over the United States—was a certain permanent Inspector. He might truly be termed a legitimate son of the revenue system, dyed in the wool, or, rather, born in the purple; since his sire, a Revolutionary colonel, and formerly collector of the port, had created an office for him, and appointed him to fill it, at a period of the early ages which few living men can now remember. This Inspector, when I first knew him, was a man of fourscore years, or thereabouts, and certainly one of the most wonderful specimens of winter-green that you would be likely to discover in a lifetime's search.—HAWTHORNE: *The Custom House.*

27. Advantages of Compound and Complex Sentences.—All ideas might be expressed in simple sentences. The long sentence from Mr. Bryce on page 82 might have been composed in this form:

1. I call the country America. 2. I mean that part of America not included in South America, Canada, and Mexico. 3. For I do not wish to use at this stage the term United States. 4. America, then, is a commonwealth. 5. Moreover, it is a commonwealth of commonwealths. 6. It is a State of states. 7. It is a Republic of republics. 8. It is one. 9. Nevertheless, it is composed of other states. 10. These are essential to its existence. 11. They are even more essential to its existence than it is to theirs.

But this manner of expressing ideas in simple sentences is awkward and necessitates tiresome repetition. In the original form, by the use of grammatical devices, these eleven simple sentences are condensed into one complex sentence, and the length of the whole is reduced from eighty-six to fifty-six words. In both cases the thought is essentially the same.

There is a better reason, however, why Mr. Bryce's form is preferable to the other: in the complex sentence, the relationship between the ideas is shown; in the detached sentences, the reader has to make the rela-

tionship clear for himself. In the complex sentence, the ideas that are of less importance are placed in unimportant clauses, whereas in the simple sentences all the ideas have apparently the same value. By the use of compound and complex sentences, then, a writer shows the connection and the comparative value of his ideas. The more mature and difficult his thought is, the more carefully are his sentences constructed to reveal the relationship between his ideas, and the more he will use compound and complex sentences. The child says, "chair, cushion, beautiful"; next, "chair is beautiful, cushion is beautiful"; then, "the chair is beautiful and the cushion is beautiful"; finally, "the chair and the cushion are both beautiful." This art of fitting thoughts together in such a way as to show whether they are independent, of equal value, or one principal and the others subordinate, is one of the most important steps in learning how to write.

28. Variety in Sentence Forms Needed.—The use of many short simple sentences and of straggling compound sentences, where the statements are tied together loosely by "and's," "but's," "or's," "which's," and similar conjunctive words, shows that the writer does not possess the necessary variety of forms or molds in which to cast his thought. Out of a number of nouns and verbs, with the aid of a few conjunctions, usually coördinate, he builds sentences that are monotonous and awkward. To remedy this fault he must make himself familiar with the many different sentence-forms used by experienced writers. At first these will seem difficult to manage; but after sufficient practice in using longer and more complex sentences they will come unconsciously when required by the thought to be expressed. A variety of useful forms may be learned by copying into a notebook any sentence the student finds that illustrates a new arrangement of

the simple elements, and then imitating the form in a new sentence. This exercise may seem artificial at first, but with the form once thoroughly known, it will no longer be necessary to think of the model.

A few of the sentence-forms most commonly used are given below:

1. As we expected our landlord the next day, my wife went to make the venison pasty.—GOLDSMITH

This contains an introductory causal clause, followed by a simple declarative sentence. The same kind of thought may be expressed by a clause following the principal statement; as, "My wife went to make the venison pasty, for we expected our landlord the next day." Similar sentences may be constructed with the causal conjunctions "since," "because," "for the reason that," and "inasmuch as," and also with the participles; as, "Having found out the easiest way, we arrived at our destination before dark."

2. If I go with him, if I do make the sacrifice he urges, I will make it absolutely.—BRONTÉ.

Here a conditional clause precedes the main statement. The second conditional clause is an explanation of the first, and is in apposition with it. The sentence may be expanded by adding phrases or clauses to either part; as, "If I do go with him, as you have urged,—" etc.

3. This, and other measures of precaution, I took.

For the sake of emphasis, the elements of this sentence are transposed, the object coming first. This form is useful when the writer wishes to make an emphatic statement.

4. By such exertions as we have described, Johnson supported himself till the year 1762.—MACAULAY.

A part only of the predicate is transferred to the first of the sentence for emphasis.

5. He was chiefly marked as a gentleman—if such, indeed, he made any claim to be—by the rather remarkable whiteness and nicety of his linen.—HAWTHORNE.

Here the predicate is interrupted by a clause which is wholly parenthetical. This form serves to bind together matters not closely related, or digressions. See also the sentence from Bryce, page 82, where the parenthesis occurs in the subject of the sentence.

6. Men, like nails, lose their usefulness when they lose their direction and begin to bend; such nails are then thrown into the dust or into the furnace.—LANDOR.

This compound form—consisting of two short sentences—is useful where the two statements are closely connected in thought and may be made parallel in form.

7. The world will little note, nor long remember, what we say here, but it can never forget what they did here.—LINCOLN.

This is similar to number six, except that the two parts are contrasted or opposed in thought instead of being parallel.

8. The street is Pyncheon street; the house is the old Pyncheon house; and an elm tree, of wide circumference, rooted before the door, is familiar to every town-born child by the title of the Pyncheon elm.—HAWTHORNE.

This is an extension of form six. Note how easily one member of the compound sentence may be expanded, as in the last member of this example. The conjunction "and" between the last two members may be omitted at the discretion of the writer.

9. He ransacked his father's shelves, dipped into a multitude of books, read what was interesting, and passed over what was dull.—SOUTHEY.

This form is a useful one for the rapid narration of a number of coördinate events. One subject answers for a number of verbs with their objects and modifiers. The tenses and the phrases should be kept uniform.

10. Imagine a cottage of two stories with a bench before the door, the stable and kitchen in a suite so that the donkey and I could hear each other dining; furniture of the plainest, earthen floors, a single bed-chamber for travellers, and that without any convenience but beds.—STEVENSON.

This is an imperative sentence, where all the expansion occurs in the predicate.

11. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation under God shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.—LINCOLN.

One simple statement is amplified by a number of explanatory clauses, which are coördinate in thought and form and are separated by semicolons.

12. Her aims were simple and obvious,—to preserve her throne, to keep England out of war, to restore civil and religious order.—GREEN.

This form is similar to number eleven; but phrases, instead of clauses, are arranged in parallel form. Either eleven or twelve may be varied by transposition, the proposition being stated at the close, as in the following form:

13. Thus not to follow your leader whithersoever he may think proper to lead; to back out of an expedition because the end of it frowns dubious, and the present fruit of it is discomfort; to quit a comrade on the road and return home without him:—these are tricks which no boy of spirit would be guilty of.—MEREDITH.

14. The great barns at the wayside had their doors thrown back, displaying the dark cool space within.—PATER.

In this form, a participle is used to subordinate a statement of minor importance. The sentence can be varied

by placing the participial phrase before or after the main statement.

Exercise V

A. Divide the following extracts into sentences and punctuate them in such a manner as to bring out the thought clearly:

1. [Ichabod Crane is the schoolmaster of Sleepy Hollow, a little Dutch settlement in a glen near the Hudson River. He wishes to court Katrina Van Tassel, the daughter of a wealthy farmer of the region, but to do so must become the rival of Brom Van Brunt, the athletic hero of the countryside.]

To have taken the field openly against his rival would have been madness; for he was not a man to be thwarted in his amours any more than that stormy lover Achilles. Ichabod therefore made his advances in a quiet and gently insinuating manner. Under cover of his character as singing master he made frequent visits at the farmhouse. Not that he had anything to apprehend from the meddlesome interference of parents, which is so often a stumbling-block in the path of lovers. Balt Van Tassel was an easy indulgent soul he loved his daughter better even than his pipe and like a reasonable man and an excellent father let her have her way in everything. His notable little wife too had enough to do to attend to her housekeeping and manage the poultry for as she sagely observed ducks and geese are foolish things and must be looked after but girls can take care of themselves. Thus while the busy dame bustled about the house or plied her spinning wheel at one end of the piazza honest Balt would sit smoking his evening pipe at the other watching the achievements of a little wooden warrior who armed with a sword in his hand was most valiantly fighting the wind on the pinnacle of the barn. In the meantime Ichabod would carry on his suit with the daughter by the side of the spring under the great elm or sauntering along in the twilight that hour so favorable to the lover's eloquence.—IRVING: *The Legend of Sleepy Hollow.*

2. When I was a boy there was but one permanent ambition among my comrades on the west bank of the Mississippi River. That was to be a steamboatman. We had transient ambitions of other sorts but they were only transient when a circus came

and went. it left us all burning to become clowns. The first negro minstrel show that ever came to our section left us all suffering to try that kind of life. Now and then we had a hope that if we lived and were good God would permit us to be pirates. These ambitions faded out each in its turn but the ambition to be a steamboatman always remained. — TWAIN: *Life on the Mississippi.*

3. It was gray harsh easterly weather. The swell rose pretty high and out in the open there were "skippers' daughters"; when I found myself at last on the divers' platform, twenty pounds of lead upon each foot, and my whole person swollen with ply on ply of woolen underclothing, one moment the salt wind was whistling round my nightcapped head the next I was crushed almost double under the weight of the helmet; as that intolerable burthen was laid upon me, I could have found it in my heart (only for shame's sake) to cry off from the whole enterprise. But it was too late. The attendants began to turn the hurdy-gurdy and the air to whistle through the tube, some one screwed in the barred window of the vizor and I was cut off in a moment from my fellow men, but time was scarce given me to realize my isolation. The weights were hung upon my back and breast the signal rope was thrust into my unresisting hand and setting a twenty-pound foot upon the ladder, I began ponderously to descend.—STEVENSON.

B. Why are the following groups of words not sentences? Rewrite them as grammatical units:

1. If we look at Sir Roger we can see a fair example of Addison's skill as a describer. In a few strokes he has portrayed us a character at once peculiar, pleasing, and congenial to our tastes.

2. The moral of each of his stories can easily be found. Just take for instance the way he treats the superstitions of the people.

3. He was very lenient about people's not being on time. Principally because he was always late himself.

4. The stranger blamed himself severely. Which was not doing himself justice.

5. Milton wrote many poems in his youth. The best known being *Il Penseroso, L'Allegro, Lycidas,* and *Comus.*

6. Sir Roger de Coverley was a good churchman, he attended church every Sunday.

7. The driver cracked his whip loudly, he seemed to be anxious to start.

8. Agnes did a great deal for David Copperfield, David recognizing her sympathetic nature, and early learned to look upon her as a sister.

9. One day while Ichabod Crane was teaching, a little darky came to him and gave him an invitation to go to a party; so the books were slung aside and school dismissed.

10. Two glances convinced him that there was no one here, the kitchen was as he had seen it last.—BARRIE.

11. Which proves that when a man does good work out of all proportion to his pay, in seven cases out of nine, there is a woman at the back of the virtue.—KIPLING.

12. The doctor went to the outside of the window and looked in, he could see nothing but his own reflection in the mirror and was completely puzzled.—BARRIE.

C. Rewrite these groups of words in larger sentence-units. What change in the thought takes place?

1 At first the feeling between the citizens and the soldiers was friendly, but this friendliness did not last long. The Bostonians did not conceal their indignation at the presence of the military; the soldiers in their turn began to treat the townspeople with contumely. The very children took part in the quarrel. The soldiers destroyed the snowslides they had made for their sleds. A deputation of boys waited upon the British general to complain of this conduct. The general asked them if their fathers had sent them to display their rebellious spirit. The boys' leader answered that no one had sent them, that they had come of their own accord, as they would no longer bear the destruction of their snowslides. The general gave orders that the damage should be made good, declaring that it was impossible to beat the idea of liberty out of a people who had it so firmly rooted in them in childhood.—MCCARTHY.

2. Some of the men were nervous. One lieutenant was surly, and another sang softly to himself. I was told afterward that Howard, on the "Concord," was found reading his Bible. But Dewey led right ahead. If he feared mines he did not show it. Evidently he had faith in the insurgent chief, who was acting as his pilot. So on he went. There was nothing more to be done. The ships had been cleared for action long before. Only the

most perfunctory orders were given. The dawn came out of the black suddenly. Then we saw that the "old man" knew just what he was about all the time. Right ahead of us lay the Spanish fleet and the Cavite forts. Far up the bay was Manila. We were in for it.

D. Study the following sentences. Why are the forms in the second column to be preferred to those in the first?

1. After I had graduated from the high school I found that I was woefully deficient in rhetoric and English composition. I immediately set to work to remedy the evil. I got a copy of Hill's Foundations of rhetoric and started to study it. I also read "Words and their meanings." I read a number of books paying especial attention to style. Among the books were Woodstock, Silas Marner, Romola, Mill on the Floss, Waverley, The Spectator, Last of the Barons. I also wrote sketches of the different characters I came across in the books. My brother, a college graduate, corrected them for me. In this way I was enabled to pass the university examinations after a good deal of trouble.

Finding, after I had graduated from the high school, that I was woefully deficient in rhetoric and English composition, I immediately set to work to remedy the evil. As a first step I studied Hill's *Foundations of Rhetoric* and *Words and Their Ways.* Then, with especial attention to style, I read a number of books — among them *Woodstock, Silas Marner, Romola, Mill on the Floss, Waverley, The Spectator,* and *The Last of the Barons.* I also wrote sketches of the different characters I came across in the books, and these my brother, a college graduate, corrected for me. In this way I was enabled, after a good deal of trouble, to pass the university examinations.

2. I got off the train at San José and went to the Vendome Hotel. The remainder of the journey was to be made by means of a stage, which was to start from this hotel. I seated myself on the piazza until it was time to start. The beautiful grounds pleased

Getting off the train at San José, I went to the Vendome Hotel, from which the stage that was to take us the rest of the journey was to start. The intervening time passed pleasantly, for as I sat on the piazza I got a view of the beautiful grounds, and was interested

me. I was interested and amused by the people on the piazza. It seemed as if every one about the place was going on some pleasure trip. It was riding, driving, or Mount Hamilton.

and amused by the people around me. It seemed as if every one about the place was going on some pleasure trip—to ride or drive, or to visit Mount Hamilton.

3. At eight o'clock the professor received the party. Everything about the place was shown to us and explained. Through the smaller telescope I looked at the moon. From the small telescope I went to the room where the large telescope is kept. I waited an hour before my time came to look through the glass. Through the large telescope I saw Saturn and his many satellites. The rings could be seen very plainly.

At eight o'clock the party was received by the professor, who showed and explained to us everything about the place. Through the smaller telescope I looked at the moon, and after waiting an hour for my turn, I saw through the large telescope Saturn and his many satellites. The rings could be seen very plainly.

4. Villon could see only one way to get a lodging and that was to steal it. He noticed a house not far away and it looked dark and easy to get in. He went to the door and knocked boldly. In a few minutes a tall man appeared and asked: "Who is it?" Then Villon told him he had no place to go for the night, and that he was very cold and hungry. The man asked him to come in and gave him a good supper.

Villon could see only one way to get a lodging—to steal it. Noticing not far away a house which looked dark and easy to enter, he went to the door and knocked boldly. In a few minutes a tall man appeared and asked: "Who is it?" When Villon told him that he had no place to go for the night and that he was very cold and hungry, the man asked him to come in and gave him a good supper.

E. Find in the books you are reading, ten examples of sentence-forms that show some variation from the forms given in section 28.

F. Complete the following sentences:

1. Whatever help the commander may have rendered; whatever aid the elements may have given, the soldier—— (Predicate with clause).

2. (Conditional clause)—— the sun would be at our right and the river at our left.

3. (Causal clause)—— therefore we determined to pass the night at the inn.

4. Though this was my first experience with rod and line, I—— (Predicate with explanatory clause).

5. The beggar's appearance was so pitiful——(Result clause).

6. As there was only one thing to be done, to bear our own loss with fortitude—— (Result clause).

7. They had no sooner succeeded in attracting our attention —— (Complementary "than" clause).

8. (Conditional clause)—— we are able to judge intelligently.

9. It is one of the first duties of a man—— (Explanatory relative clause, followed by an infinitive construction).

10. Playing football does not so much require strength—— (A balancing "as" clause).

11. With the hope of retrieving past blunders, and of doing something really worth while—— (Subject and predicate).

12. (Participial clause of explanation)—— the general ordered his army to retreat.

13. This kind of bravery—(Relative clause characterizing the quality)—is possessed by almost every healthy boy.

14. If it be necessary to begin to practice rowing as a boy in order to become a "crack oarsman"—— (Conclusion).

15. We may think that a school paper takes a large amount of time—— (Antithetical clause).

G. Rewrite this passage in several long sentences:

BOMBAY

The first sight of India is amazing, entrancing. Of other countries you become aware gradually. Italy leads up to the Levant; Egypt passes you on insensibly to the desert. Landed in Bombay, you have strayed into a most elaborate dream. It is a gallery of strange faces, a buzz of strange voices, a garden of strange growths. Different beasts and birds in the street, different clothes to wear, different meal times, and different food—the very commonest things are altered. You begin a new life in a new world.

It takes time to come to yourself. At first everything is so noticeable that you notice nothing. You pin your eyes to the little fawn-colored, satin-skinned, humped oxen in the carts, to the blue crows that dance and spar in the gutters. They are the very commonest things in India. Just because they are common bullocks—yet with humps!—common crows—yet blue! —their fascination is enthralling. The white ducks you wear all day are like a girl's first court dress.—STEVENS: *India.* (Condensed.)

H. Make several shorter sentences from this one complex sentence:

He gave an hundred pounds at one time to an old friend, whom he had known live plentifully, and by a too liberal heart and carelessness became decayed in his estate; and when the receiving of it was denied, by the gentleman's saying, "He wanted not;"—for the reader may note, that as there be some spirits so generous as to labour to conceal and endure a sad poverty, rather than expose themselves to those blushes that attend the confession of it; so there be others, to whom nature and grace have afforded such sweet and compassionate souls, as to pity and prevent the distress of mankind;—which I have mentioned because of Dr. Donne's reply, whose answer was; "I know you want not what will sustain nature; for a little will do that; but my desire is, that you, who in the days of your plenty have cheered and raised the hearts of so many of your dejected friends, would now receive this from me, and use it as a cordial for the cheering of your own;" and upon these terms it was received.—WALTON: *Life of Dr. John Donne.*

CHAPTER VI

HOW TO INCREASE A VOCABULARY

29. Advantages of Having a Large Vocabulary.—When common words are repeated frequently within a few lines, the reader quickly feels the monotony and narrowness of the writer's vocabulary. The following sentences, for instance, show how unpleasant such a repetition of words may make even very simple writing:

MY ROOM

I have for my room a big room at the top of the house, which is really the guest room; but it happens that my room downstairs is occupied, and therefore I have the guest room, which I like much better. It extends the width of the house from front to back, and has six windows which let in much sun. It has a fireplace with blue tiles, the same color as the figures on the white wall paper. Unfortunately this fireplace smokes very much when there is much wind, and therefore in such a place as Chicago it is not possible to use it much. Next to the fireplace is a little bookcase in which I keep my books, and next to that is a high window seat on which I keep the books I use very much and where I like to study. I am afraid, however, that I do not study as much there as I might somewhere else, for I can see all that goes on out of doors, and that keeps me from studying. In the front end of the room is a large round table that was once a dining table. This table is usually covered with books.

The repetition of the words "room," "much," "is," and "books" betrays either carelessness or a meager store of words. The difficulty with a small vocabulary, however, is a more serious matter than this example indicates: a small vocabulary prevents the writer from expressing fully all that he has to say. Compare these two descriptive passages:

1. Mackinac Island is a small island north of the southern peninsula of Michigan. In summer time it is a favorite place for tourists who go there to see the beautiful scenery and other points of general interest, and to have a good time generally. There are a number of soldiers stationed there, who guard and take care of the place.

The first thing one sees when one gets to the place and gets off the boat is the large white hotel called the Astor House. This hotel was built by old John Jacob Astor when he was gathering fur to sell to the furriers. It is an old-fashioned hotel with large rooms and a large veranda which extends along the front.

The next thing people go to see is a rock called Lovers' Leap. Off this rock an Indian maiden, when she heard that her lover was dead, leaped into the lake. The rock is about sixteen feet high and on the edge of the lake, extending down perpendicularly. A ladder has been placed on one side of the rock, so that people can climb to the top of the rock.

The guide then leads one to another rock called Sugar Loaf Rock, which is about seventy-five feet high and shaped nearly like a lump of sugar, except that the top is rounded. There are many little knobs and projections by which many boys try to climb to the top.

2. About six miles from the renowned city of the Manhattoes, in that sound or arm of the sea which passes between the mainland and Nassau, or Long Island, there is a narrow strait, where the current is violently compressed between shouldering promontories and horribly perplexed rocks and shoals. Being, at the best of times, a very violent, impetuous current, it takes these impediments in mighty dudgeon, boiling in whirlpools; brawling and fretting in ripples; raging and roaring in rapids and breakers; and, in short, indulging in all sorts of wrong-headed paroxysms. At such times, woe to any unlucky vessel that ventures within its clutches.

This termagant humor, however, prevails only at certain times of tide. At low water, for instance, it is as pacific a stream as you would wish to see; but as the tide rises it begins to fret; at half tide it roars with might and main like a bull bellowing for more drink; but when the tide is full it relapses into quiet, and, for a time, sleeps as soundly as an alderman after dinner.—IRVING.

The first passage, like the description of the room, seems thin and bare compared with Irving's account of "Hell Gate." It is not merely that common words are repeated; the objects mentioned are not vividly described, because the writer evidently does not possess the words to apply to them. His few words are only those of the kind necessary for daily intercourse. The second passage, on the other hand, contains no repeated words. Irving has fresh adjectives, verbs, and nouns for each sentence. Although the vocabulary is a simple one, its variety gives the charm of novelty. Moreover, Irving gets more out of his subject than does the author of "Mackinac Island," not necessarily because it is more suggestive or impressive, but because he has words to represent its every feature. Probably the author of the first passage could not number more than five hundred words in his entire vocabulary. Irving uses over one hundred different words in two short paragraphs.

For purposes of mere existence, a few hundred overworked words will answer well enough. It is safe to say, however, that such a small vocabulary implies a narrow range of thought. Words represent objects and ideas; generally speaking, a man of few ideas has few words. As a rule, a man who has at the most a thousand terms for expressing his wants, his feelings, his observations, has fewer wants, feelings, and observations than the man who has two thousand words at his command.

Most of us, indeed, feel vaguely this need of words to represent half formed ideas, or to distinguish different ideas that resemble each other superficially. Some common exclamations betray this: "You know what I mean," "I can't think of the right word," or, "The word I am after will come to me in a moment." The right word will not come, however, unless the speaker has at some

time seen or heard it,—unless he has lodged it in his brain, and also used it.

Again, even if we have some sort of word to answer for our idea, it may not be the exact term that will separate our thought from many others nearly like it. For example, let us try to find a word that will describe a poor man; he is not merely poor, this man; he is so habitually and absolutely without means that the general term is not strong enough. Is he, then, a beggar? No, because the term "beggar" indicates something besides poverty; it indicates a particular way of supplying the man's needs. This man, who is habitually and absolutely poor, who belongs to a class of the poor that will always be poor, supplies his needs in another way; he is a *pauper*. That shade of meaning is now firmly established.

Moreover, the writer is not the only one who needs a large vocabulary. If the writer must have many words to define his thought, the reader must have a corresponding number of words in order to get all the distinctions that the writer intends to convey.

To sum up, we should try to get a wide vocabulary: first, because words represent wealth of thought—the more symbols the more ideas; second, because if we have several words which represent very nearly the same thought, we can express exactly what we do mean more clearly than if we have only one (e. g., woman, lady, mother; house, residence, home; contrive, make, experiment); third, because variety rests the reader's mind and gives enjoyment; fourth, because the possession of many words aids us to understand exactly writers who use many words to express their ideas. When the reader has only a vague idea of the words used, much valuable thought is misunderstood, or but half understood. In short, add to your store of words in order that you may have a richer mental life and that

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you may never be at a loss for the right word when you want it.

30. Two Kinds of Vocabularies.—It is a commonplace that we understand many words which we never use. If it were otherwise, much that we read would be incomprehensible to us. The following paragraph contains at least a dozen words that we use rarely or never, and yet we understand easily the sense of every statement:

It seems as if a great deal were attainable in a world where there are so many marriages and decisive battles, and where we all, at certain hours of the day, and with great gusto and despatch, stow a portion of victuals finally and irretrievably into the bag which contains us. And it would seem also, on a hasty view, that the attainment of as much as possible was the one goal of man's contentious life. And yet, as regards the spirit, this is but a semblance. We live in an ascending scale when we live happily, one thing leading to another in an endless series. There is always a new horizon for onward-looking men, and although we dwell on a small planet, immersed in petty business and not enduring beyond a brief period of years, we are so constituted that our hopes are inaccessible, like stars, and the term of hoping is prolonged until the term of life.—STEVENSON.

There is no reason why we should not use in speech and writing such words as "attainable," "decisive," "gusto," "despatch," "irretrievably," "contentious," "semblance," "ascending," "immersed," "constituted," "inaccessible,"—not one of which is really bookish. Yet, although not unfamiliar when we see them, they do not come readily to hand when we are using words. Another passage, this time from Mr. Bryce, who is discussing a characteristic of the American people, will further illustrate this point.

The long-suffering tolerance of public opinion towards incompetence and misconduct in officials and public men generally is a feature which has struck recent European observers. It is the more remarkable because nowhere is executive ability more valued in the management of private concerns, in which the

stress of competition forces every manager to secure at whatever price the most able subordinates. We may attribute it partly to the good nature of the people, which makes them overlenient to nearly all criminals, partly to the preoccupation with their private affairs of the most energetic and useful men, who therefore can not spare time to unearth abuses and get rid of offenders, partly to an indifference induced by the fatalistic sentiment which I have already sought to describe.

Mr. Bryce has not used a word that all can not understand readily, yet how rarely do we hear these exact terms in daily speech or find them in the sentences of ordinary writers! The first step in our effort toward acquiring a large vocabulary should be to make our *passive* word-store into a useful *working* word-store.

31. Use of the Vocabulary Notebook.—Some people easily remember words once heard or seen, and seem to take pleasure in using them. For such persons, no special effort is needed; reading will add gradually to their stock of words. Most of us, however, read more or less heedlessly, contenting ourselves with a passing acquaintance with unfamiliar words. The first step, then, is to be sure that we really understand the words we see. For this purpose it is a good plan to keep a special notebook for words and to enter in it a few new words each week. It will not be enough merely to copy the words in the notebook, although even that practice will help one in acquiring a vocabulary. Each word should be followed by as many of its meanings as the student knows without the aid of the dictionary. Later, he should look up each word in an unabridged dictionary, copy into his notebook any new information he may gain about its definition, and add several synonyms. Lastly, it would be well to add in a third column a number of useful derivatives. By this time the word will have become familiar as a reading word. Everything now depends upon the will of the student to *use* the word and its derivatives in his

speech and writing. He should make a point of enjoying his new possessions.

Only a few words each week can be treated in this thorough manner, and therefore it is a good plan to supplement this process by marking any unfamiliar words that occur either in text-books or in English classics. A second careful reading of the passage may explain somewhat the meaning of the marked words; they will not be fixed in the memory, however, until the reader has taken the pains to look them up.[1]

32. Study of Synonyms.—Words should be repeated freely for emphasis and for clearness, but where the student repeats consciously for these purposes once, he will repeat a dozen times inadvertently. Before making the final draft of a theme, the writer would do well to underscore in pencil every repeated word of any importance, especially verbs and adjectives. If such words are used twice or oftener within a few lines through carelessness, or ignorance of any better word, the writer must resort to dictionaries or books of synonyms. In every school library there should be found one or more volumes of synonyms, books which treat that large class of words that are nearly, though not quite, identical in meaning. But the best book of synonyms is that which the student makes for himself by gathering from his memory and from the dictionary all allied terms; e. g., party, company, gathering, clan, assembly, congregation, meeting; reply, retort, rejoin, respond, answer; beautiful, lovely, handsome, pretty, exquisite; money, wealth, riches, means, plenty, etc.

33. The Use of Concordances.—"I rarely consult my dictionaries," an English scholar once said. "When I want to find out how to use a word, I go to the masters of English who have used it again and again." This

[1] A similar method is usually followed in learning a foreign language.

does not mean that he read one of Macaulay's essays to find out the latter's use of the word "benign," for example, but that he turned to concordances (or special dictionaries for different authors) to examine the quotations given there under the word. Only occasionally can we treat a word in such an exhaustive fashion, but when we do take the pains to explore the past experiences of a word at the hands of our great masters of speech, we have made a good friend for life.

The advantage of such thorough and exhaustive study is that it not only shows us how the great masters of English have used words, but also gives us a view of the changes which have taken place in their meanings. Take, for example, the word "thought." In a version of the Bible which was printed about 1611, but which to a large extent uses the forms of earlier translations, we find the following: "Take no thought for your life, what ye shall eat or what ye shall drink,"[1]—a passage which we can understand when we find Brutus saying in Shakspere's *Julius Caesar* that if Antony love Caesar, all that he can do after the death of Caesar is,—"take thought and die for Caesar."[2] Clearly, in both these passages, the word means the most intense anxiety and grief. In the works of Milton, who wrote about 1660, we read: "Adam took no thought, eating his fill."[3] In the later poets, we find no trace of the early meaning. Pope says, "Expression is the dress of thought," and such is the meaning of the word in Burns, Shelley, Browning, and Tennyson.

"Mob" is another word with an interesting history. Before the eighteenth century, for the idea now expressed by "mob" were used the words, "rabble," as in Shaks-

[1] *Matthew*, vi. 25.
[2] *Julius Caesar*, II, 1, 183.
[3] *Paradise Lost*, IX, 1004.

pere, or "multitude," as in the Bible. "Mob" itself was originally a bit of slang, abbreviated from *mobile vulgus*. Swift, writing early in the eighteenth century, says: "I have done my utmost for some years past to stop the progress of 'mob' and 'banter,' but have been plainly borne down by numbers."[1] Addison says: "I dare not answer that 'mob,' 'rap,' 'pos.,' 'incog.,' and the like will not be looked upon in time as part of our tongue." Notwithstanding the protests of the defenders of pure English, we find such a master as Pope using the word frequently, as in the famous line in which he calls the poets of the Restoration period,

> The mob of gentlemen who wrote with ease.[2]

Tennyson speaks of "brainless mobs"[3]; and Browning says:

> The mob; now that's just how the error comes!
> Bethink you that you deal with *plebs*.

The word is now completely established.

Very often words change from a literal to a figurative meaning; like families, they sometimes lose caste, sometimes gain higher repute; often their meaning is narrowed and specialized; sometimes they retain their original signification with remarkable persistence. But whatever the history of a word may be, an accurate acquaintance with that history gives the ability to use the word with exactness and force.

34. Translation.—Another great help in acquiring a large and varied vocabulary is translation from a foreign language. Of course, if the student contents himself with one English word to be used on all occasions as the equivalent of a given foreign word, he will make little

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[1] *Tatler*, ccxxx.
[2] *Satire*, V, 108.
[3] *Ode to the Duke of Wellington*

progress in either language. This bad habit is encouraged by the use of vocabularies which contain only one or two meanings for words. In the case of important or frequently used words, an ambitious student will never content himself with the information given by these special vocabularies. An everyday example of what is meant is the word *vir*. Most beginners in Latin think that the English word "man" will translate *vir* in all cases; sometimes they remember that *vir* means "hero" as well. But *vir* means also "husband," and sometimes in the plural, "foot-soldiers." Its real meaning is found in the English derivatives such as "virile" and "virility"; i. e., *vir* is the kind of human being who possesses the distinctly masculine qualities. To enlarge his English vocabulary, the student should master the various important primary meanings of any given word, its figurative meanings, and some of its English derivatives, if there are any.[1]

35. Special Vocabularies.—Each trade or art has its own vocabulary, much of which, to be sure, is not useful for general purposes. Yet even very special terms, such as "swivel," "warp," "double-entry," and "harrow," enrich our vocabularies by definite ideas and are frequently used figuratively. Improve every opportunity for acquiring special terms with their exact meanings. The vocabularies of the arts and the crafts will add greatly to our store of definite images and picturesque, illustrative words. Something may be said here for an intelligent interest in colloquialisms and provincialisms; racy idioms of the people are fast disappearing as our country becomes unified. The habitual use of dialect forms is hardly to be encouraged, yet an apt use of an expression from the soil adds to the strength of our diction. How much

[1] The work of translation is not completed when the words are thoroughly understood. Groups of words, or idioms, must be rendered by corresponding idioms; e.g. *laisser-aller* by "to go as you please." This part of translation will be discussed in chapter XIII.

should we miss without the New England word "chore," or the southern word "tote"! When used in writing, however, such colloquialisms should be inclosed in quotation marks in order to indicate that they are not established in good use.[1]

36. Summary of Chapter.—To conclude, a wide vocabulary means freedom. We must become free of our language (as men were anciently of a town or state), if we are to express ourselves effectively and completely. Words are curiously human things; they carry with them romantic stories. Each one, no matter how unobtrusive it may seem, differs from its fellow, and is useful in its own way. The truth of the matter is summed up in these pithy sentences:

It is important, therefore, for anybody who would cultivate himself in English to make strenuous and systematic efforts to enlarge his vocabulary. Our dictionaries contain more than a hundred thousand words. The average speaker employs about three thousand. Is this because ordinary people have only three or four thousand things to say? Not at all. It is simply due to dullness. Listen to the average schoolboy. He has a dozen or two nouns, half a dozen verbs, three or four adjectives, and enough conjunctions and prepositions to stick the conglomerate together. This ordinary speech deserves the description which Hobbes gave to his *State of Nature* that "it is solitary, poor, nasty, brutish, and short." The fact is, we fall into the way of thinking that the wealthy words are for others and that they do not belong to us. We are like those who have received a vast inheritance, but who persist in the inconveniences of hard beds, scanty food, rude clothing, who never travel, and who limit their purchases to the bleak necessities of life. Ask such people why they endure niggardly living while wealth in plenty is lying in the bank, and they can only answer that they have never learned how to spend. But this is worth learning. Milton used eight thousand words, Shakespeare fifteen thousand. We have all the subjects to talk about that these early speakers had; and in addition we have bicycles and sciences and strikes

[1] See section 62.

and political combinations and all the complicated living of the modern world.

Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy; too lazy to make ourselves comfortable. We let our vocabularies be limited, and get along rawly without the refinements of human intercourse, without refinements in our own thoughts; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as "aggravating," not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening; and without observing, too, that in our reckless usage we have burned up a word which might be convenient when we should need to make some shading of the word "increase." Like the bad cook, we seize the frying-pan whenever we need to fry, broil, roast, or stew, and then we wonder why all our dishes taste alike while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary.

Let anyone who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well. I know that when we use a word for the first time we are startled, as if a firecracker went off in our neighborhood. We look about hastily to see if anyone has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto. For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues.—G. H. PALMER; *Self-Cultivation in English.*

Exercise VII

A. Rewrite the following themes, using new words for the repeated terms:

1. THE DRAINAGE OF NORTH AMERICA

North America is divided into three parts: the eastern, the central, and the western part. Many small rivers drain the eastern part of the Appalachian Mountains and the Atlantic

coast. The Hudson River, which drains the south part, flows into the Atlantic Ocean; the St. Lawrence, which drains the north part, flows into the Gulf of St. Lawrence. Between the Appalachian and the Rocky Mountains, lies the central part, and the Mississippi River and its two great tributaries, the Missouri and Ohio Rivers, drain it. Of the part west of the Rocky Mountains the two principal rivers are the Colorado and the Columbia. The Colorado River drains the southern part and flows into the Gulf of California; the Columbia River drains the northern part and flows into the Pacific Ocean.

2. FEUDALISM

In England at the time of William the Conqueror it was customary for the king to give any land belonging to him to his nobles or lords for any service they had done. At first this land was given without any conditions, but afterward the owner of the land must collect men for the king in time of war. The thanes, who were the nobles, and the bishops, in their turn, would give land to their inferiors, and these inferiors would till the ground for the barons. When any land was given, the person who gave the land and the person to whom the land was to be given, would take an oath and swear, the first to protect the second, and the second to serve the first. The huts of the serfs were generally built about the fortified house of the baron; in this way he could protect them. The people living on the land of the baron were judged by him; and if the baron had to fight a battle his people must give their services and fight for him. The king always called together a council at Christmas, Easter, and Whitsuntide, and this all the thanes had to attend. The king also had the right of collecting annual dues when he went to war, at the time when his eldest son was knighted, and at the marriage of his eldest daughter. The feudal system was very good both for the rich and poor as they were in constant warfare, because the poor people gave their services, and the king gave his protection.

B. Supply adjectives, nouns, and verbs in the spaces left blank:[1]

1. On a nearer approach Rip was still more surprised at the ——— of the stranger's appearance. He was a short, square-built old fellow with thick ——— hair and a ——— beard. His

[1] Similar exercises may be prepared by the teacher from passages read in the class in literature.

dress was of the Dutch fashion: a cloth jerkin round the waist—several pairs of breeches, the outer one of volume, with rows of buttons down the sides and bunches at the knees. He on his shoulder a stout keg, that seemed full of liquor, and made signs for Rip to and him with the load. Though rather shy and of this new acquaintance, Rip with his usual , and mutually relieving one another, they up a narrow gully, apparently the dry bed of a mountain.—IRVING: *Rip Van Winkle.*

C. In the following selections, explain carefully all the italicized words and suggest one or two synonyms for each one:

1. To be sure, there was an *exception* in the *curate,* who would receive *unblenching* the *information,* that the *meadow* beyond the orchard was a prairie *studded* with herds of buffalo, which it was our delight, moccasined and tomahawked, to ride down with those *whoops* that *announce* the *scenting* of blood. He neither laughed nor sneered, as the [other "grown-ups"] would have done; but possessed of a serious *idiosyncrasy* he would *contribute* such lots of valuable suggestion as to the *pursuit* of this particular sort of big game that, as it seemed to us, his *mature* age and *eminent* position could scarce have been attained without a practical knowledge of the creature in its native *lair.*—KENNETH GRAHAME: *The Golden Age.*

2. With all his faults—and they were neither few nor small—only one *cemetery* was worthy to contain his remains. In that temple of silence and *reconciliation* where the *enmities* of twenty *generations* lie buried, in the Great *Abbey* which has for ages *afforded* a quiet resting-place to those whose minds and bodies have been *shattered* by the *contentions* of the Great Hall, the dust of the *illustrious* accused should have been *mingled* with the dust of the illustrious accusers.—MACAULAY: *Warren Hastings.*

3. You might read all the books in the British Museum (if you could live long enough) and remain an *utterly* "*illiterate,*" uneducated person; but if you read ten pages of a good book, letter by letter,—that is to say, with real *accuracy,*—you are for evermore in some *measure* an educated person. The entire difference between education and non-education (as regards the merely *intellectual* part of it), *consists* in this accuracy. A well-

educated gentleman may not know many languages,—may not be able to speak any but his own,—may have read very few books. But whatever language he knows, he knows *precisely;* whatever word he pronounces, he pronounces rightly; above all he is learned in the *peerage* of words; he knows the words of true *descent* and *ancient* blood, at a glance, from words of modern *canaille*; remembers all their *ancestry*—their intermarriages, distantest relationships, and the extent to which they were admitted, and offices they held, among the national *noblesse* of words at any time, and in any country."—RUSKIN: *Sesame and Lilies.*

4. Major-General Sir Horatio Herbert Kitchener is forty-eight years old by the book; but that is *irrelevant.* He stands several inches over six feet, straight as a lance, and looks out *imperiously* above most men's heads; his motions are *deliberate* and strong; slender but firmly knit, he seems built for tireless, steel-wire *endurance* rather than for power or *agility*: that also is irrelevant. Steady *passionless* eyes, shaded by *decisive* brows, brick-red rather full cheeks, a long moustache beneath which you *divine* an *immovable* mouth; his face is harsh, and neither *appeals* for affection nor stirs dislike. All this is irrelevant, too, neither age, nor figure, nor face, nor any *accident* of person, has any bearing on the *essential* Sirdar. You could imagine the character just the same if all the *externals* were different. He has no age but the *prime* of life, no body but one to carry his mind, no face but one to keep his brain behind.—G. W. STEVENS: *With Kitchener to Khartum.*

D. What words in the following passage from Lowell are you sure that you never use?

Over it rose the noisy belfry of the College, the square, brown tower of the church, and the slim, yellow spire of the parish meeting-house, by no means ungraceful, and then an invariable characteristic of New England religious architecture. On your right, the Charles slipped smoothly through green and purple salt meadows darkened here and there, with the blossoming black grass as with a stranded cloud-shadow. Over these marshes, level as water, but without its glare, and with softer and more soothing gradations of perspective, the eye was carried to a horizon of softly-rounded hills. To your left hand, upon the Old Road, you saw some half-dozen dignified old houses of the colonial time, all comfortably fronting southward. If it were early June, the rows of horse-chestnuts along the fronts

of these houses showed through every crevice of their dark heap of foliage, and on the end of every drooping limb, a cone of pearly flowers, while the hill behind was white or rosy with the crowding blooms of various fruit trees. There is no sound, unless a horseman clatters over the loose planks of the bridge, while his antipodal shadow glides silently over the mirrored bridge below.—LOWELL: *Cambridge Thirty Years Ago.*

E. What are the literal meanings of the italicized words in this passage?

1. This was all excellent, no doubt; so were the diaries I sometimes tried to keep, but always and very speedily *discarded*, finding them a school of *posturing* and melancholy self-deception. . . . Regarded as training, it had one grave defect; for it set me no *standard* of *achievement*. So that there was perhaps more profit, as there was certainly more effort, in my secret labors at home. Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an *effect rendered* with *propriety*, in which there was either some *conspicuous* force or some happy *distinction* in the style, I must sit down at once and set myself to *ape* that quality.—STEVENSON: *A College Magazine.*

F. Give several commonly used derivatives from each one of the following stems. Define each derivative:

aud, (hear) audible, etc.
cap, cip, capt, (take) capture, etc.
ced, cess, (move, yield) cession, etc.
cred, (believe)
dat, dit, (give)
dict, (speak)
dom, (home)
dorm, (sleep)
duc, duct, (lead)
fac, fic, fact, fect, (make, do)
fer, (bear)
grad, gred, gress, (step)
ject, (cast)
leg, lig, lect, (gather, choose, read)
mit, miss, (send)
mot, (move)
nat, (born)
nav, (ship)
not, (known)
pat, pass, (suffer)
port, (carry)
reg, rect, (rule)
sci, (know)
sec, sect, (cut)
sol, (alone)
spic, spect, speci, (see)
teg, tect, (cover)
ven, vent, (come)
vid, vis, (see)

G. Supply one or more synonyms for each word in this list. Explain how each synonym differs in use from the others:

to go away	porch
to give	associate
to have	building
to transmit	word
to traverse	name
to elevate	
to reject	transversely
to spend	properly
to supply	concisely
to advise	
	big
size	sharp
depression	prickly
statement	crooked
unwillingness	religious
importance	delicate
management	internal
integrity	monotonous
necessity	inadequate
	rich
writer	serious
letter	charitable

H. Here are twenty familiar Latin words; give for each one (1) several literal meanings; (2) at least one figurative meaning; (3) some common English derivatives:

accedo, accedere, accessi, accessum	confero, conferre, contuli, collatum
aer	convivium
anima	copia
asper	cura
barbarus	dexter
caput	hospes
capio, capere, cepi, captum	res
cerno, cernere, crevi, cretum	rumpo, rumpere, rupi, ruptum
colo, colere, colui, cultum	tero, terre, trivi, tritum
condo, condere, condidi, conditum	umbra

I. Discuss these groups of synonyms, constructing short sentences to illustrate the appropriate use of each word:

To abandon, desert, forsake, relinquish.
To abate, lessen, diminish, decrease.
To abide, sojourn, dwell, live, reside, inhabit.
Acquaintance, familiarity, intimacy.
To admit, allow, permit, suffer, tolerate.
Apparent, visible, clear, plain, obvious, evident, manifest.
Band, company, crew, gang.
Behavior, conduct, carriage, deportment, demeanor.
Blemish, defect, fault.
Calamity, disaster, misfortune, mischance, mishap.
Compensation, amend, satisfaction, recompense, remuneration, requital, reward.
Conversation, dialogue, conference, colloquy.
Deed, exploit, achievement, feat.
Distress, anxiety, anguish, agony.
Situation, condition, state, predicament, plight, case.

J. Look up in a dictionary some of the words in the following list, and then use them in appropriate sentences:

anticipate	alternative	aggravate
tortuous	felicitous	judicious
cursory	sonorous	habitual
denote	diversified	analogous
alienate	resources	obliterate
delineation	arbitrary	grope
incumbent	formidable	access
abdicate	arduous	expediency
essential	facilitate	subtle
discrimination	adequate	truism
specious	requisite	inauspicious
copious	approximate	scholar
specific	vapid	jargon
facility	conversant	deride
methodical	disparity	distinction
pertain	ambiguous	

K. Treat the following words as suggested in section 33.

success	prevent	naughty
banter	event	trim
corn	denounce	fond

CHAPTER VII

A REVIEW OF PUNCTUATION

37. Uses of Punctuation.—If every sentence consisted of but one simple statement, not more than a dozen words in length, we should need only one mark of punctuation, the period, to indicate its close. But as soon as we write compound or complex sentences, or even long simple sentences, we realize the necessity for some mechanical device that will show the divisions and the relationship of the different parts. Such a want is met by the marks of punctuation.

In the first place, punctuation, like spelling, capitalization, and grammar, is a matter of custom or good use. The method of punctuating that by common consent has gradually come to be used among writers should be observed, if for no better reason, to avoid eccentricity. The single quotation mark might be used, rather than the double, to indicate a quotation, if only it were the general custom to do so. Again, the modern writer might place the sign of the paragraph (¶) at the beginning of every new paragraph, as was once the custom. But he would gain nothing by such deviations from customary usage. In punctuation, as in many matters, the best rule is to follow a general custom when nothing is gained by breaking it.

The most important reason,[1] however, for using a consistent scheme of punctuation is that it enables the writer

[1] Another use of punctuation may be mentioned: the writer may employ the various marks (especially the comma and the dash) to bring out emphasis in the sentence. Just as the musician uses symbols to indicate time, the skillful writer may mark slight pauses or changes in thought by punctuation. In this way punctuation takes the place of the inflections of the voice in spoken language.

to make his meaning clear. The omission or misuse of a punctuation mark may render a sentence obscure or ambiguous. For example, what sense does this group of unpunctuated words give?

Wherever the envoys went they were received with delight as they had the means to purchase drink for the natives they easily obtained the desired information.

This sentence is capable of two slightly different interpretations, depending on the punctuation used after "delight." In the following sentence, the absence of a comma after "nothing" would materially alter the sense:

The committee has either done something of which it is ashamed, or it has done nothing, of which it is ashamed.

38. How to Learn Punctuation.—Since, as has been noted, punctuation is a growth, it changes more or less rapidly. We do not punctuate to-day as Addison did; nor do we punctuate precisely as was the custom twenty-five years ago. We use fewer marks, especially commas, for the tendency is to simplify punctuation as much as possible. The best way to learn present usage in this matter is to examine carefully modern books published by firms of a good reputation for accuracy. If the student will copy in his notebook good examples of the use of the different marks, he will quickly learn the general laws. Some students, however, will find it easier to learn rules, and for them the following summary of the more common usages has been prepared:[1]

39. The Comma.—The comma is used:

1. To separate the clauses of a compound sentence when a connective is given and the break in the thought is slight.

The war was brief, but it was decisive.

[1] Bigelow's *Handbook of Punctuation* is a convenient reference book, containing ample illustration of all possible uses.

2. To rest the eye between the parts of a long compound predicate.

The hound caught the scent after a long delay, and led us over the hill to the next piece of woods.

When the compound predicate is short, no punctuation is required.

He drew up a bucket of water and carried it into the house.

3. To separate a dependent clause from a main clause in a complex sentence.

Whenever he wrote to me about his journey, I replied at great length.

When the dependent clause follows the main clause, the comma is frequently omitted.

The campaign could be begun only when the rains had ceased

4. To separate a participial phrase from the rest of the sentence.

The farmsteads seemed almost empty, the villagers being still at work on the immense harvest-fields.

5. To separate from the rest of the sentence a relative clause that does not restrict the meaning of its antecedent.

Our Constitution, which has endured for over a century, was formed in a relatively brief time.

If the clause actually restricts the meaning of the antecedent, the comma is usually omitted.

They were the framers of a constitution which endured for over a century.

In this second case the relative clause has the force of a modifying adjective.

6. To separate from the rest of the sentence all words, phrases, or clauses used in apposition.

There was the old hound Maida, a noble animal and a great favorite of Scott's.

7. To separate from the predicate a phrase or clause subject which might be confused with the predicate.

To hold fast to the truth as he sees it, is a man's first duty.

8. To separate, in general, words or groups of words that are grammatically independent or parenthetical.

There is, moreover, another reason that should influence you.

No one believes more than I do in the usefulness, I might well say the necessity, of practical studies.

In the last example dashes, or dashes with commas, or brackets might be used to render the parenthesis more emphatic.

9. To separate words in direct address from the rest of the sentence.

Hail, Caesar!

I cannot answer you, sir.

10. To separate similar words or phrases in the same construction used in a series and not joined by conjunctions.

It was a large, round, white ball.

The cordial smile, the warm hand-clasp, the cheery word,—these he gave to all.

If conjunctions are used between the members of a series, commas are not necessary.

The house was large and roomy and comfortable.

When, however, a conjunction is used between the last two members only, commas should separate *all* the members, including the last two.

Studies serve for delight, for ornament, and for ability.

11. To indicate the omission of necessary words.

We respect deeds; they, words.

12. Before a direct quotation which is not longer than one sentence.

He shouted, "Keep up your courage, men."

13. In dates, addresses, and figures.

Wednesday, July 24, 1903.
Professor James Miller,
Columbia University,
New York.

On the envelope, however, these commas are usually omitted, the only mark of punctuation used being periods after abbreviations.

In general, the comma is used to separate those parts of a sentence that are grammatically nonessential from the chief elements—the subject and the predicate—or to indicate pauses between words and phrases used in a series, or to indicate omissions.

40. The Semicolon.—The semicolon has three important uses:

1. To separate the clauses of a compound sentence when no conjunction is used.

There was no bread on board; meat there was in plenty; a few cases of canned vegetables had been added, also.

The semicolon is also used with the conjunction, if the break between the clauses warrants it. Otherwise the comma is used. (See section 39, 1.)

His answer was brief; but his manner, courteous.

The ship wallowed in the trough of the sea; but it kept afloat.

2. To separate the members of a series of clauses or phrases wherever commas would not make the meaning clear.

He was courteous, not cringing to superiors; affable, not familiar, to equals; and kind, but not condescending, to inferiors.

The ground strewed with the dead and dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault—all these you have witnessed.

3. To precede "as," "viz.," "e. g.," "i. e.," etc.

The best example may be found near at hand; as,—

Young writers neglect to use the semicolon, especially

in the first case cited above, preferring to write a number of simple sentences.

A frequent misuse of the semicolon may be seen in the following sentence:

His ability was unusual in many fields; wherever, in fact, he cared to apply himself.

The dependent clause beginning with "wherever" should not be separated by a semicolon from the main clause.

41. The Colon.—In modern prose there is but one important office for the colon: to indicate anticipation or summary, as seen in this sentence or in the familiar punctuation of the opening phrase in a letter, "Dear Mr. Smith:" For this purpose the colon may precede a long quotation, or a list of items, or merely the conclusion to a statement.

Some things we can, and others we cannot do: we can walk, but we cannot fly.

All books are divisible into two classes: the books of the hour and the books of all time.

Among the contents of the room we noted the following items: one cathedral clock; a colonial side-board; three old chairs; and six oil portraits.

After the usual preamble there followed a statement in the petitioner's own words: "I have," etc.

Unlike the comma and the semicolon, the colon does not merely separate elements of the sentence: it points out the relation between elements. The proper use of the colon adds greatly to a writer's power over his sentence.

42. The Period.—Every declarative sentence which is a complete grammatical unit should end with a period. That this simple rule is frequently violated is shown in section 27. A period should also be used after every abbreviation; as, "Dr.," "Mr.," "B. D.," "viz."

43. Marks of Interrogation and Exclamation.—These

symbols explain themselves. It should be noted, however, that both the exclamation point and the interrogation point may be inserted within the sentence; e. g.,

"A dog fight!" shouted Bob, and was off. And so was I, both of us all but praying that it might not be over before we arrived! And is not this boy nature? and human nature, too? And don't we all wish that a fire will not be put out before we see it?

The question mark is not used in indirect questions.

He asked whether I had seen his friend.

When an interjection begins a sentence, the exclamation point is often reserved for the end.

Oh, it hurts!
O Caesar![1]

The use of these marks, when inserted in the sentence within parentheses for the sake of irony, is characteristic of vulgar style; e. g., "The great (?) man," or, "How brilliant(!) this remark was."

44. The Dash.—The dash is used more frequently now than formerly. There are four instances where the dash may be used with effect:

1. To prolong the effect of a comma, a colon, or a period (as in the heading of this section).

Dear Sir,—
Dear Mary:—

2. To point out an element in the sentence on which the writer wishes to place special stress. Here it is frequently used with the comma.

Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize one truth, —the truth that beauty and sweetness are essential characters of a complete human perfection.

3. To set off parenthetical matter with or without commas.

[1] "O" should be used only with an accompanying noun: "oh" is the independent interjection.

He was himself a Tory, not from rational conviction—for his serious opinion was that one form of government was just as good or as bad as another—but from mere passion.

4. To indicate an incomplete sentence, or an abrupt change in construction or thought.

I might tell you, but—.

Go into the library—I mean go if you please.

He was polished, luxurious, and happy—at the cost of others.

The dash should not be used carelessly in place of the other marks of punctuation. The abuse of the dash is characteristic of careless writers.

45. The Apostrophe.—The apostrophe is used to form the possessive case, to indicate omitted letters, and, sometimes, to form plurals.

Smiths'; isn't; p's and q's.

46. Parentheses ( ) and Brackets [ ]. — Parentheses (sometimes called "curves") are used to inclose explanatory matter which might be omitted without destroying the grammatical completeness of the sentence. Frequently commas, or commas with dashes, are used for this purpose instead of parentheses. Brackets are used only to inclose corrections, explanations, or words inserted in a direct quotation but not a part of the original.

On the morning of the next day (September 22) the army entered the city.

Whatever the others thought (and they were all much puzzled) I determined not to receive the dangerous parcel.

He said: "What shall I do? I cannot cross the river and reach that place [Brown's Landing] in time to meet the train."

47. Capitals.—Capital letters should be used:

1. For the first letter of the first word of a sentence, of a line of poetry, and of a direct quotation.

2. For the first letter of proper names and proper adjectives. Among others these are: names of days, months (but not seasons), streets, political parties, nations, and parts of the country.

Methodist; Fifth Avenue; Democrat; autumn; Good Friday; Bible; Scotch; the West.

3. Personal titles, and the names and titles of the Deity, including all pronouns referring to Him.[1]

48. Italics.—In manuscript, words to be italicized are underlined once; to be printed in small capitals, twice; in heavy capitals, three times. Foreign words that have not been received into the language should invariably be italicized when used in an English sentence. Titles may be placed between quotation marks or italicized, as the writer prefers. The careful writer is sparing in his use of italics to show emphasis; not every word that receives stress from the voice should be italicized.

49. Quotation Marks.—Certain cautions should be observed in quoting. The double marks (") should be used for simple quotation; the single mark ('), for a quotation within a quotation. Whenever the quotation is broken by descriptive statements of the author (e. g., "he said," "they moved away," "rising from the table"), the change should be noted by closing the quotation and opening it again after the interpolated words. Careless writers frequently fail to show where quoted passages end. In quoting long passages covering more than one paragraph, the marks of quotation should be used at the opening of every paragraph, but at the end of the last paragraph only.

Exercise VIII

A. Give five common uses for the comma; three for the semicolon; two for the period.

B. Punctuate the following sentences:

1. Were these to be worthily recounted they would form a narrative of no small interest and instruction and possessing

[1] It is not intended to explain all the uses of capitals. Special uses may be explained in class as they occur in the theme-work.

moreover a certain remarkable unity which might almost seem the result of artistic arrangement—HAWTHORNE.

2. The human species according to the best theory I can form of it is composed of two distinct races the men who borrow and the men who lend.

3. I have always thought of Christmas time, when it has come round, apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that, as a good time, a kind, forgiving, charitable, pleasant time; the only time I know of in the long calendar of the year when men and women seem by one consent to open their shut-up hearts freely and to think of people below them as if they really were fellow-passengers to the grave and not another race of creatures bound on other journeys—DICKENS: *A Christmas Carol.*

4. It has a flooring of laths with ridges of mortar squeezed up between them which if you tread on you will go to the Lord have mercy on your soul where *will* you go to the same being crossed by narrow ridges of boards on which you may put your feet but with fear and trembling—HOLMES.

5. As for wintering where they were that dreadful experiment had been already tried too often—SOUTHEY.

6. Rotherwood was not however without defences no habitation in that disturbed period could have been so without the risk of being plundered and burnt before the next morning—SCOTT: *Ivanhoe.*

7. Matthew Maule on the other hand though an obscure man was stubborn in what he considered the defense of his right and for several years he succeeded in protecting the acre or two of earth which with his own toil he had hewn out of the primeval forest to be his garden ground and homestead—HAWTHORNE.

8. What your politicians think the marks of a bold hardy genius are only proofs of a deplorable want of ability—BURKE.

9. But of all the numerous congratulations which he received none could have affected him with deeper delight than that which came from his venerable father—SOUTHEY.

10. My friend Sir Roger has often told me with a great deal of mirth that at his first coming to his estate he found three parts of his house altogether useless that the best room in it had the reputation of being haunted and by that means was locked up that noises had been heard in his long gallery so that he could not get a servant to enter after eight o'clock at night that the door of one of his chambers was nailed up because there went a

story in the family that a butler had formerly hanged himself in it and that his mother who lived to a great age had shut up half the rooms in the house in which either her husband a son or a daughter had died—ADDISON.

11. What seems a kind of temporal death to people choked between walls and curtains is only a light and living slumber to the man who sleeps afield—STEVENSON.

12. Upon his first rising the court was hushed and a general whisper ran among the country people that Sir Roger was up—ADDISON.

13. Rise very early in the morning before the stars have gone out, and drive through the sleeping city till the pavement gives place to cactus and sand, and educational and enlightened institutions, to mile upon mile of semi-decayed Hindu temples, running down to the shore of the great Lake, wherein are more ruined temples, palaces, and fragments of causeways.—KIPLING.

14. To impoverish the colonies in general and in particular to arrest the noble course of their marine enterprises, would be a more easy task—BURKE.

15. We were, in some little time, fixed in our seats, and sat with that dislike which people, not too good natured, usually conceive of each other at first sight.—ADDISON.

16. Clergymen judges statesmen the wisest calmest holiest persons of their day stood in the inner circle round about the gallows loudest to applaud the work of blood latest to confess themselves miserably deceived—HAWTHORNE.

17. If we adopt this mode if we mean to conciliate and concede let us see of what nature the concession ought to be—BURKE.

18. Oh mother mother if thou hadst seen the black herd-bulls pour down the ravine or hurry through the gates when the Man-pack flung stones at me—KIPLING.

19. Thus the great house was built familiar as it stands in the writer's recollections for it has been an object of curiosity with him from boyhood both as a specimen of the best and stateliest architecture of a long past epoch and as the scene of events more full of human interests perhaps than those of a gray feudal castle familiar as it stands in its rusty old age it is therefore only the more difficult to imagine the bright novelty with which it first caught the sunshine—HAWTHORNE.

20. After all they did not run away but waited for us with their spears held out I missed the man I had marked or hit him

rather just on the top of the helm he bent back and the spear slipped over his head but my horse still kept on and I felt presently such a crash that I reeled in my saddle—MORRIS.

21. The enemy behind us that grim wall in front what wonder that each man looked in his fellows face for help and found it not—MORRIS.

22. As we drew a little nearer and saw the whole adjacent prospect lying a straight low line under the sky I hinted to Peggotty that a mound or so might have improved it and also that if the land had been a little more separated from the sea and the town and the tide had not been quite so much mixed up like toast and water it would have been nicer—DICKENS.

23. When I was a boy I used to look wistfully at the green hillocks that were said to be haunted by fairies and felt sometimes as if I should like to lie down by them and sleep and be carried off to Fairy Land only that I did not like some of the cantrips which used now and then to be played off upon visitors.

24. In my native town of Salem at the head of what half a century ago in the days of old King Derby was a bustling wharf but which is now burdened with decayed wooden warehouses and exhibits few or no symptoms of commercial life except perhaps a bark or brig half way down its melancholy length discharging hides or nearer at hand a Nova Scotia schooner pitching out her cargo of firewood at the head I say of this dilapidated wharf which the tide often overflows and along which at the base and in the rear of the row of buildings the track of many languid years is seen in a border of unthrifty grass here with a view from its front windows adown this not very enlivening prospect and thence across the harbor stands a spacious edifice of brick —HAWTHORNE.

C. In what different ways may these sentences be punctuated? Explain the change in meaning produced by the change in punctuation.

1. In any case he was not pretending a thing which he despised.

2. His appointment to office according to well recognized precedent required that he support the administration.

3. Deserted by all but a few personal adherents chiefly of foreign extraction and utterly incapable of further resistance John accepted the articles of the Barons which were embodied

in the Great Charter at Runnymede on the fifteenth of June 1215—TASWELL-LANGMEAD.

4. The surrender of the temporal and spiritual independence of the Kingdom completed the alienation of the people from the King whose misgovernment had brought on this national humiliation—IBID.

5. The Chinese who is in every respect fit for citizenship is excluded while the Portuguese or Italian who is absolutely unfit is admitted—HOAR.

D. What are the three correct uses of the dash? Is the dash used properly in this paragraph from a novel?

"No, no," said her stepmother, eagerly; "he's never hard on them—only on himself. The Church doesn't expect anything more than 'abstinence,' you understand—no real fasting—from people like them—people who work hard with their hands. But —I really believe—they do very much as he does. Mrs. Denton seems to keep the house on nothing. Oh! and Laura—I really can't be always having extra things!"—MRS. HUMPHRY WARD: *Helbeck of Bannisdale.*

E. What is the general purpose for which the colon is used? Find in your reading some instances of the correct use of the colon and explain them.

F. What mark of punctuation is used before a long quotation? Before a short one? Before "e. g.," "i. e.," "viz.," "as," and "thus"? When may a mark of interrogation or exclamation be placed within the sentence?

G. Write three sentences to illustrate the correct uses of the colon; four to illustrate the correct uses of the dash; six, those of the comma; five, those of the semicolon.

H. Where may we use italics? Are italics properly used in the following passage?

My dear Madam,—Although it is so *many* years since I *profited* by your *delightful* and *invaluable* instructions, yet I have *ever* retained the *fondest* and *most reverential* regard for Miss Pinkerton and *dear* Chiswick. I hope your health is *good.* The world and *the cause of education* cannot afford to lose Miss

Pinkerton for *many years.* When my friend, Lady Fuddleston, mentioned that her dear girls required an instructress (I am *too poor* to engage a governess for mine, but was I not educated at Chiswick?), "Who," I exclaimed, "can we consult but the excellent, the incomparable Miss Pinkerton?" In a word, have you, dear madam, any ladies on your list, whose services might be made available to my kind friend and neighbor? I assure you that she will take no governess *but of your choosing.*

My dear husband is pleased to say that he likes *everything which comes from Miss Pinkerton's school.* How I wish I could present him and my beloved girls to the friend of my youth, and the *admired* of the great lexicographer of our country! If you ever travel into Hampshire, Mr. Crawley begs me to say he hopes you will adorn our *rural rectory* with your presence. 'Tis the humble but happy home of your affectionate Martha Crawley.—THACKERAY: *Vanity Fair.*

I. Punctuate the following paragraphs:

1. [The following paragraph describes the interior of a room in a sailor's house, on the beach at Yarmouth, England.]

It was beautifully clean inside and as tidy as possible there was a table and a Dutch clock and a chest of drawers and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol taking a walk with a military-looking child who was trundling a hoop the tray was kept from tumbling down by a bible and the tray if it had tumbled down would have smashed a quantity of cups and saucers and a teapot that were grouped around the book on the walls there were some common colored pictures framed and glazed of Scripture subjects such as I have never seen since in the hands of pedlars without seeing the whole interior of Peggotty's brother's house again at one view Abraham in red going to sacrifice Isaac in blue and Daniel in yellow cast into a den of green lions were the most prominent of these over the little mantel-shelf was a picture of the *Sarah Jane* lugger built at Sunderland with a real little wooden stern stuck on to it a work of art combining composition and carpentry which I considered to be one of the most enviable possessions that the world could afford there were some hooks in the beams of the ceiling the use of which I did not then divine and some lockers and boxes and conveniences of that sort which served for seats and eked out the chairs—DICKENS: *David Copperfield.*

2. [In this paragraph, describing what a child saw in a field

of grain, the word "corn" means "wheat," as it does in all books in England.]

St. Guido stopped in the cornfield and looked all round there were the fir-trees behind him a thick wall of green hedges on the right and the wheat sloped down toward an ash-copse in the hollow no one was in the field only the fir-trees the green hedges the yellow wheat and the sun overhead Guido kept still because he expected that in a minute the magic would begin his cheek which had been flushed with running grew less hot his blue eyes which had been wide open as they always were when full of mischief became softer and his long eyelashes drooped over them but as the magic did not begin Guido walked on slowly into the wheat which rose nearly to his head though it was not so tall as it would be before the reapers came he did not break any of the stalks or bend them down and step on them and they yielded on either side . . . suddenly he thought something went over perhaps it was the shadow and he looked up and saw a large bird not very far up not farther than he could fling or shoot his arrows and the bird was fluttering his wings but did not move farther away as if he had been tied in the air Guido knew it was a hawk and the hawk was staying there to see if there was a mouse or a little bird in the wheat after a minute the hawk stopped fluttering and lifted his wings together as a butterfly does when he shuts his and down the hawk came straight into the corn go away shouted Guido jumping up and flinging his cap and the hawk dreadfully frightened and terribly cross checked himself and rose again with an angry rush—RICHARD JEFFRIES.

J. When are the double quotation marks used? When are the single quotation marks used? Does every exclamation require the exclamation point?

K. When may we omit the comma between words in a series? What is the rule for the use of the comma before relative clauses? Punctuate the following sentences:

1. Or again if it rained and Paris through the studio window loomed lead-colored with its shiny slate roofs under skies that were ashen and sober and the wild west wind made woeful music among the chimney pots and little gray waves ran up the river the wrong way and the Morgue looked chill and dark and wet and almost uninviting even to three healthy-minded young

Britons they would resolve to dine and spend a happy evening at home—DU MAURIER.

2. It was a loose sandy rock which yielded easily to the labor I bestowed upon it—DE FOE.

3. For she stood at the head of a deep green valley carved from out the mountains in a perfect oval with a fence of sheer rock standing round it eighty feet or a hundred high from whose brink black wooded hills swept up to the sky-line—BLACKMORE.

4. At the top of the woods which do not climb very high upon this cold ridge I struck leftward by a path among the pines—STEVENSON.

5. I thought I had rediscovered one of those truths which are revealed to savages and hid from political economists—STEVENSON.

6. The next day the young recruit, who had been idle and overlooked up to that time, was brought in to be made part of the big machine.

CHAPTER VIII

LETTERS

50. Letter Writing.—The one form of composition that we are all called upon to practice almost daily is letter-writing. As letters are more or less informal communications between business correspondents or friends, they are more personal than other kinds of writing, and hence are usually more conversational in style. Yet in spite of this informality, letters should never be slipshod in spelling, punctuation, grammar, or paragraphing. The writer of a letter betrays at a glance to his correspondent his general education and cultivation; that "the style is the man" is never truer than in the case of letters.[1]

As an exercise in composition there are few better tasks than writing letters. The sense of having a correspondent who will read our words with interest stimulates the imagination and makes writing a pleasure. We should remember that good letters are always personal, but not necessarily egotistic; that is, what the correspondent wishes to receive in a letter is the writer's personality—his thoughts and feelings and opinions—but not an account of his private affairs or woes.

51. Usage in Letters.—Custom has regulated in general

[1] A distinction should be made between *letters* and *notes*, which are merely brief messages on specific topics. It is frequently said to-day that letter-writing is a lost art, and that we write only notes. If this be true, one of the most delightful forms of literature has died. Both English and French literature contain many entertaining volumes of pleasantly written letters by noteworthy persons. Such letters make the best biographies. Among others in English are Scott's *Letters and Journals;* Lowell's *Letters;* Stevenson's *Vailima Letters;* Arnold's *Letters;* also the letters of Emerson, Carlyle, George Eliot, Longfellow, and Cowper.

the forms of letters, i. e., the manner of address and subscription, and the position of address and dates. No other kind of composition is regulated by such rigid usages as letters. These forms should be observed invariably, for any marked deviation from them indicates either ignorance or carelessness on the part of the writer.

52. Business Letters.—*Forms.*—1. In a business letter the full address of the writer should be placed with the date in the upper right-hand corner of the first page, unless it is printed as a letter-head. 2. The title, name, and address of the person or firm to whom the letter is sent should be placed to the left above the body of the letter. 3. "Sir:—", "Sirs:—", "Dear Sir:—", "Dear Sirs:—", and "Gentlemen:—", are the proper forms of introduction. The last form is usually reserved for letters not purely commercial; e. g., letters to a firm of lawyers or bankers, or to officers of an institution. 4. The conclusion (sometimes called the "term of respect") may be "Yours truly," "Very truly yours," or rarely, "Respectfully yours." Terms of excessive politeness, such as "Your obedient servant," "Humbly yours," and "Respectfully yours," once customary in English and to-day common in French, are no longer used by English writers in general correspondence. "Respectfully" is reserved for very formal letters, such as public letters, petitions, and letters to heads of institutions. Note that capitals are used only with the first word of the term of respect.

Example.

100 Washington St., Chicago,
Oct. 1, 1902.

Messrs. J. Scott & Co.,
181 State St.,
Boston, Mass.

Dear Sirs:—

Very truly yours,
Clarke & Clarke.

Style.—A business letter should be brief and specific, but courteous. It is not courteous to abbreviate every other word, to omit verbs and other important words, or to use slang. A business letter should not be a telegraphic message; e. g., "Yours at hand, contents noted. Quality O. K. Send X. Y. 3 bbls. C. O. D." Nothing is gained by a haste that does not permit courtesy. Conventional phrases in introduction and conclusion should be avoided. It is well to write only on one side of the paper.

53. Formal Letters in the First Person.—These resemble business letters in that they are written about some special matter and, within the demands of politeness, should be brief. They are public letters, letters to strangers or persons slightly acquainted with the writer, petitions, and letters asking or conferring favors.

Forms.—1. The address and date are given in the same manner as in business letters. 2. The name of the person to whom the letter is sent (often without address) is usually placed at the close, to the left of the signature. 3. Introductions are "Dear Sir:—" (or "Dear Madam:—"), "My dear Sir:—", "Gentlemen:—". 4. The subscription may be "Very truly yours," "Faithfully yours," or "Respectfully yours," as occasion requires.

Example.

10 Oakwood Park, Chicago,
July 15, 1902.

My dear Sir:—

Faithfully yours,
A. A. Smith.

Elton Lock, Esq.[1]

54. Formal Letters in the Third Person.—Custom has prescribed arbitrary rules governing formal invitations,

[1] The use of Esq. (esquire) after the name instead of Mr. is gradually disappearing. Originally the title implied a distinction. Mr. and Esq. should never be used together.

acceptances, and regrets. They should be written in the third person throughout, and the phrasing should follow conventional models. The address and date (*written out*) should be placed at the lower left-hand of the page; the date of entertainment, the hour, and the place, should be written in full.[1]

55. Informal Notes.—For informal notes and letters there are a great variety of forms suitable for different purposes. Introductions and conclusions should be modified to show the relationship between the correspondents. Addresses and dates should be given invariably; they may be placed at the upper right-hand of the sheet, or the lower left-hand opposite the signature, as the writer prefers. It is customary to omit the name and address of the person to whom the letter is sent. Introductions vary in formality, as may be seen in the following table:

Dear Mr. Smith:—	Dear Smith:—
My dear Mr. Smith:—	Dear Henry:—
My dear Smith:—	Dear Hal:— etc.

Conclusions also vary widely, but the forms given below are most often used:

Very truly yours,	Faithfully yours,
Sincerely yours,	Cordially yours,
Very sincerely yours,	Affectionately yours.
Ever sincerely yours,	

56. Cautions.—Certain "don'ts" will be found useful:

1. Don't forget to leave margins, to punctuate, or to make paragraphs.

2. Never begin a note with "Dear friend," or "Friend" (as "Friend Smith," or "Friend Tom").

3. Never conclude with "Fraternally yours"; never say merely "Yours," nor omit the "yours" in other forms.

[1] As formal letters in the third person are largely social in use and vary from time to time according to fashion, it has been thought best not to give any examples. The teacher will be able to supply models of formal invitations, acceptances, and regrets.

4. Never end a note: "I am well, and hoping you are the same"; "I am, etc.," and similar forms. Be sure that your final sentence when it is united with the subscription is grammatical; such expressions as "Trusting that you will be able to make this arrangement, Very truly yours," are wrong. Supply "I am" before the term of respect.

5. Never sign a note with your initials or your first name only, unless you are writing to an intimate friend.

6. Never sign a letter with a title. Give the surname or initials and the proper name, and in case it is necessary to indicate the title, write it out at one side or underneath, as:

J. W. Jones, *or* Mary M. Jones (Mrs. John W. Jones)
Secretary.

7. Single ladies are addressed as follows:

Miss Smith (eldest daughter).
Miss Jane Smith (younger daughter).
The Misses Smith; or the Miss Smiths (collectively).
Madam (referring to single or married lady, to correspond in use to "Sir" or "Dear Sir").

Exercise VIII

A. Write out on the blackboard the usual forms of headings and introductions to letters between friends; punctuate and capitalize the forms correctly.

B. As in *A*, write out the forms of subscriptions and signatures.

C. What are the correct forms in writing to a real-estate firm? To your lawyers? To the school board? In petitioning the city council? In introducing a friend to a business acquaintance in another city? In writing a letter to the editor of a daily paper?

D. Criticise the following letters both for form and style. Rewrite them.

Watertown, Indiana, March 19th, 1898.

Morton Brick Co., Chicago, Ill.—Gentlemen: Your prices on brick under date of Feb. 3 are much too high. What we want prices on is the dark red xxx brick, also on dark mottled 411. Separate price on each also price on circle brick same sort. But few of 411 will be used in fact only what are required for trimming or pattern work. Your prices to include delivery at Watertown also mention cash discount for 10 day settlement.

Your prompt reply to the above will be required if you wish to do business with me. Yours truly,

B. L. Haynes.

Battle Creek, Mich., Jan. 9, 1898.

Morton B. Co., Chicago, Ill.—Sirs: If you want a good reliable traveling man, I am open for engagement. I understand handling contractors and architects and will work *cheap*. I understand brick and can give good references. Any territory anywhere in the U. S. so long as I can get to work and earn something. Resp.

Jim F. Dean.

Mrs. William Stone regrets that she cannot accept Mrs. Satter's invitation for Wednesday evening, the fifth.

Sincerely yours,

Ellen Stone.

I regret that I cannot accept your kind invitation for Wednesday next. Truly yours,

Mrs. John R. Smith.

I accept with pleasure the very kind invitation of Mrs. Satters for Wednesday evening, February fifth.

Sincerely,

Grace Hilton.

Dean of Oxford University: Your letter of the 21st to hand and contents noted. I want to put in 1 yr. at some school. Have had 3 yrs. work in Cal. State Normal Univ. My principal was Prof. G. A. Wilson. Believe I am up in everything except Latin, having had nothing above "Caesar" (4 books). Would be much obliged to you for full information. Philosophical course especially. Respt'y

James B. Good, Allenville, Col.

Sec'y Oxford University—Sir: Please send catalogue of your university and oblige. I have a son whom I am thinking of

sending to the U. and wish the catalogue to help determine what studies he may take, &c. Yours, &c.

F. R. Johnson

Prof. Bartlett: Having been detained at home on acc't of sickness in the family it will be impossible for me to attend your class to-day, so I send my written work by a friend, and hope to be back soon. R. B. Atkinson.

E. Should you ever use the following form?

Prof. A. C. Smith:—

I was unavoidably detained, etc.

F. Examine carefully the following letters. What good qualities do they exemplify?

Jeypore, January 2, 1883.

My dear Gertie:

I wish you had been here with me yesterday. We would have had a beautiful time. You would have had to get up at five o'clock, for at six the carriage was at the door and we had already had our breakfast. But in this country you do everything you can very early, so as to escape the hot sun. It is very hot in the middle of the day, but quite cold now at night and in the mornings and the evenings. Well, as we drove along into the town (for the bungalow where we were staying is just outside), the sun rose and all the streets were full of light. The town is all painted pink, which makes it the queerest looking place you ever saw; and on the outside of the pink houses there are pictures drawn, some of them very solemn, and some of them very funny, which makes it very pleasant to drive up the street. We drove through the street, which was crowded with camels and elephants and donkeys, and women wrapped up like bundles, and men chattering like monkeys, and monkeys themselves, and naked little children rolling in the dust and playing queer Jeypore games. All the little girls, when they get to be about your age, hang jewels in their noses, and the women all have their noses looking beautiful in this way. I have got a nose-jewel for you, which I shall put in when I get home, and also a little button for the side of Susie's nose, such as the smaller children wear. Think how the girls at school will admire you! Well, we drove out the other side of the queer pink town, and went on toward the old town which they deserted a hundred years ago, when they built this.

. . . As we drove along toward it, the fields were full of peacocks and all sorts of bright-winged birds, and out of the ponds and streams the crocodiles stuck up their lazy heads and looked at us.

The hills around are full of tigers and hyenas, but they do not come down to the town, though I saw a cage of them there which had been captured only about a month and they were very fierce. Poor things! When we came to the entrance of the old town there was a splendid great elephant waiting for us, which the rajah had sent. He sent the carriage too. The elephant had his head and trunk beautifully painted, and looked almost as big as Jumbo. He knelt down and we climbed up by a ladder and sat upon his back, and then he toiled up the hill. Behind us as we went up the hill, came a man leading a little black goat, and when I asked what it was for they said it was for sacrifice It seems a horrid old goddess has a temple on the hill, and years ago they used to sacrifice men to her, to make her happy and kind. But a merciful rajah stopped that and made them sacrifice goats instead, and now they give the horrid old goddess a goat every morning, and she likes it just as well.

When we got into the old town it was a perfect wilderness of beautiful things—lakes, temples, palaces, porticos, all sorts of things in marble and fine stones, with sacred, long-tailed monkeys running over all. But I must tell you all about the goddess and the way they cut off the poor little goat's poor little black head, and all the rest that I saw, when I get home. Don't you wish you had gone with me?

Give my love to your father and mother and Agnes and Susie. I am dying to know about your Christmas and the presents. Do not forget your affectionate uncle,

Phillips.

[Phillips Brooks to his niece Emily A.——.]

Nahant, August 18, 1859.

Your letter followed me down here by the seaside, where I am passing the summer with my three little girls. The oldest is about your age; but as little girls' ages keep changing every year, I can never remember how old she is, and have to ask her mamma, who has a better memory than I have. Her name is Alice; I never forget that. She is a nice girl, and loves poetry almost as much as you do.

The second is Edith, with blue eyes and beautiful golden locks

which I sometimes call her "nankeen hair," to make her laugh. She is a very busy little woman, and wears gray boots.

The youngest is Allegra; which you know means merry; and she is the merriest little thing you ever saw—always singing and laughing all over the house.

These are my three little girls, and Mr. Read has painted them all in one picture, which I hope you will see some day. They bathe in the sea, and dig in the sand, and patter about the piazza all day long, and sometimes go to see the Indians encamped on the shore, and buy baskets and bows and arrows.

I do not say anything about the two boys. They are such noisy fellows that it is no use to talk about them.

And now, dear Miss Emily, give my love to your papa, and goodnight, with a kiss, from his friend and yours.

[Longfellow.]

Abbotsford, 3d May
(very like 3d March in temperature) [1813].

My dear Sophia:

I received your letter in which you say nothing of Walter's schooling. I hope that goes on well. I am sorry to say that poor Andy is no more. He lost the use of his hind legs, so we were obliged to have him shot out of humanity. This will vex little Anne, but as the animal could never have been of the least use to her, she has the less reason to regret his untimely death; and I will study to give her something that she will like as well, to make amends, namely, a most beautiful peacock and peahen, so tame that they come to the porch and feed out of the children's hands. They were a present from Mertoun, and I will give them to little Anne, to make amends for this family loss of the donkey. I have got a valuable addition to the museum, some of the hair of Charles I. cut from the head when his coffin was discovered about a month ago in St. George's chapel at Windsor. . . . The hair is a light brown. This is my best news. The worst is that everything is suffering from cold and drought. Give my kind love to Walter, Anne, and little Charles. . . . Mamma joins in kind compliments to Miss Miller, and I am always your affectionate papa,

Walter Scott.

[Sir Walter Scott to his daughter.]

G. What defects do you find in these expressions, frequently found in letters:

1. Your favor of 18th inst. to hand and contents noted.
2. I shall be glad to get your reply. And oblige . . .
3. Yours, &c., &c.
4. Yours received and will say.
5. Your letter to hand. In reply to same, etc.
6. Yours resp'y.
7. Should have replied earlier but have been too busy.
8. I am in good health and hope this finds you enjoying the same blessing.
9. I take my pen in hand to inform you.
10. Having a few moments to spare, I write.
11. I will drop you a line.
12. With the compliments of the season.
13. No more at present. From yours truly.
14. I must close now.

H. Where are dates placed in the different forms of letters? When may we omit the name of the city or town in the address? When and where do we write the name and the address of the correspondent for whom the letter is intended? When will you use "Respectfully" in a conclusion? "Faithfully"?

I. Write the following letters:

1. An order for books.
2. An acknowledgment of the receipt of money.
3. A note inviting a friend to spend a week with you in the country.
4. A petition to the school board.
5. A letter to an editor on a public matter.
6. A letter of introduction.
7. A letter to the secretary of a club or society.
8. A letter to your teacher.
9. A letter of inquiry to the mayor of a town.
10. A letter of complaint to a railroad corporation.
11. A news letter for a journal.
12. A letter in answer to an inquiry about a piece of real estate.
13. A note to your washerwoman.
14. A note to the milkman.
15. A letter asking your congressman to appoint you as a naval cadet.

J. What form (address and subscription) should you use in writing to a single lady whom you have not met? To a gentleman much older than yourself?

K. What good qualities do these letters exemplify?

An Informal Regret

Dear Mrs. Dudley:

I find at the last minute that I cannot enjoy the company of my kind this evening, and send most hearty regrets. I have a little bit of work which should have been done last November. Until January I kept the task at bay by excuses; until May I held it off by promises; and now in the last ditch I am reduced to performing it. I am thus circumstantial that you may see that, in spite of appearances, or, rather, non-appearance, I am at the bottom worthy of the occasion and of your kind invitation. Very sincerely yours,

May fifteenth. Ellis Winston.

An Informal Acceptance

My dear Mrs. Westcott:

It was a very pleasant surprise to get your note inviting Mr. Vane and me to dine with you on Friday evening. We have been looking forward to your return ever since our own. Your note, in fact, was what was necessary to assure us that we were indeed at home. Need I say that it gives us great pleasure to accept your invitation? Remember us most cordially to Mr. Westcott. Sincerely yours,

Anne Horton Vane.

A Note of Acknowledgment

To John B. Dibdin, Esq.,

My dear Sir:

I must appear negligent in not having thanked you for the very pleasant books you sent me. *Arthur* and the novel, we have both of us read with unmixed satisfaction. They are full of quaint conceits, and running over with good humor and good nature. I naturally take little interest in stories, but in these the manner and not the end is the interest; it is such pleasant travelling one scarce cares whither it leads us. Pray express my pleasure to your father with my best thanks.

I am involved in a routine of visiting among the family of

Barron Field, just returned from Botany Bay. I shall hardly have an open evening before *Tuesday* next. Will you come to us then? Yours truly,

C. Lamb.

A Formal Letter in the First Person

120 Park Row,
Washington, D. C.,
April 28, 1900.

My dear Sir:

I have been requested by the executive committee of the National Reform League to ask the co-operation of such persons as may be interested in the work of the League. The enclosed circular will acquaint you with the objects and methods of the society, if you are not already familiar with them.

Subscriptions may be sent to J. D. Frost, Esq., Treasurer.

Faithfully yours,

Thomas Wood, Esq. John Wright, Secretary.

Business Letters

Broadwood, Indiana,
April 1, 1899.

Messrs. Brooks and Train,
Chicago, Ill.

Gentlemen:

Mr. John Adcock of our firm will call upon you in Chicago and confer with you in regard to our suit against the Lawson company. Mr. Adcock has authority to act for us in this matter and to make whatever settlement he may deem best.

Trusting that you will be able to assist him in bringing about a satisfactory agreement with the Lawson company, we are,

Very truly yours,
The Broadwood Manufacturing Co.,
A. S. Stanton, President.

Buffalo, N. Y.,
June 6, 1900.

John Wilkins, Esq.,
Troy, New York.

Dear Sir:

In reply to your letter of the 4th instant, we take pleasure in enclosing the memorandum of a loan for $1,000.00, which we can recommend. The property upon which the loan is

made is owned by Frank W. Highwood, who is a contractor of good standing in this city. If you should want this, we hope that you will reply by return mail, as loans of this kind are very scarce. Very truly yours,

Field, Potter, and Field,
By J. H. Potter.

100 Dearborn Street,
Chicago, Ill.,
February 7, 1898.

Holland and Davis,
Monadnock Building,
Chicago, Ill.

Dear Sirs:

George I. Hall and Company, General Contractors, 79 Randolph Street, Chicago, have made application to this company to become surety upon a bond for the faithful performance of a contract, and have given us your name as one of their references. Will you kindly inform us what you know of this firm, and give us your opinion as to its financial standing? Your reply will not involve any responsibility upon your part and will be considered confidential. Very truly yours,

Smith Surety Company,
By James Fields, Assistant Secretary.

PART II

USAGE

CHAPTER IX

GOOD USE

57. The Basis of "Good Use."—Words, like pieces of money, are but symbols; they stand for the ideas which we wish to transfer from our mind to the mind of someone else. Moreover, they are *arbitrary* symbols. There is no reason, except custom, why "man" should mean "man," and "bear" mean "bear," and if we were to coin these words to-day, we could perfectly well make "bear" mean "human animal," and "man" mean "a member of the genus *ursus*." Of course, as a matter of fact, we can not invert the ideas, because the two words have stood so long in the language in just their present meaning, that any attempt to change that meaning would cause confusion: all who use English unite in giving these words their present significance. About every word or construction used by English-speaking people there is a more or less general agreement. When, as in the cases cited above, the agreement is universal, and no educated American or Englishman uses the terms in any other sense, the words are said to be in good use. When only a few people or only the uneducated use a word or a construction, that word or construction is said to be in bad use. For instance, good use rejects "ain't" for "isn't" or "hasn't,"

"foxy old cove" for "sly old man," and "He don't" for "He doesn't."

There are at least two obvious reasons for observing good use. First, we wish to be intelligible, not to one or two men, but to all whom we address. If the inhabitant of Maine is free to make "masterful" mean "very," while the westerner makes "powerful" do duty for the same idea; if the manager of a theatre is free to call an illustrated lecture a "travelogue," and Mr. Kipling to speak of the "coolth of the evening," there is no reason why everybody may not change meanings and invent words at will. Then our language would mean, not what a whole people understood it to mean, but what you or I or our neighbors wished it to mean. Under those circumstances clearness in the communication of thought would be impossible. The second reason is that, rightly or wrongly, the world measures a man's culture very largely by the degree of correctness he displays in the use of his mother-tongue. If he habitually employs forms of speech not in good use, he is called illiterate.

58. Good Use a Relative Term.—We do more than agree that some ways of expression shall be acceptable and others shall not. We even agree that some words and constructions shall be acceptable only under certain circumstances. Conversation, formal speech, and writing have, one and all, somewhat different habits of diction. To speak of a man as "a mean old curmudgeon" would pass in conversation, but would shock us if we heard it from the pulpit or the lecturer's desk, or found it in an essay. The homely western metaphor, "to pan out," may lend force to conversation or informal writing, but would be out of place in a history of the United States. Hence, if we wish to use English properly, we must consider, not only whether a word is good English, but also whether it is good English in the circumstances under

which we employ it. As we go from free and easy conversation to the more formal kinds of writing, we find the vocabulary in good use becoming, not, to be sure, stiffer or smaller, but more "learned," more formal. This question of appropriateness will be dealt with more fully later: just now we are more concerned with learning what is always right or always wrong.

59. Good Use Defined.—In settling what is English the whole English race has a voice, but, not unwisely, they delegate a portion of their power. Just as in making our political laws we place the duty of framing the statutes in the hands of men elected presumably because of special fitness, so in making our laws of speech, we in a manner elect a special body of men to literary preëminence, and agree, when their customs of expression do not diverge too widely from common consent, to accept those customs as, for the moment, the law of speech. The fact that the street boy uses "ain't," for instance, is not of the least importance; the fact that Ruskin and Tennyson and Lowell and Lincoln, and, indeed, all good writers, avoid the word, is important. To find out the standing of a word or a construction, then, we must turn to the usage of those speakers and writers who use the language with the best results. In brief, a word or a construction is not in good use unless it is used by a large number of the best writers and speakers of our own age and country. Dictionaries and rhetorics do no more than record the custom of these men.

The ultimate power, however, the nation at large always keeps in its own hands. In doubtful cases, writers must decide, not on grounds of whim, but of fitness and necessity. Time and again great writers have set themselves the task of stemming the tide setting in favor of a certain word, only to be swept away. Many words which William Cullen Bryant, thirty years ago editor of the

New York Evening Post, refused to admit in that paper have finally been accepted despite his protest. Such, for example, are "taboo" and "leniency." And Coleridge, writing in 1832, said:

> I regret to see that vile and barbarous vocable "talented," stealing out of the newspapers into the leading reviews and most respectable publications of the day. Why not "shillinged," "farthinged," "tenpenced," etc.? The formation of a participle passive from a noun is a license which nothing but a very peculiar felicity can excuse. If mere convenience is to justify such attempts upon the idiom, you cannot stop till the language becomes, in the proper sense of the word, corrupt. — COLERIDGE: *Table Talk.*

Yet "talented" is to-day a perfectly good word.

Good use is, then, the national taste in matters of language, controlled or supervised by the more careful taste of scholars and men of letters.

60. The Three Requirements of Good Use.—To be in good use, a word or a construction must be in "present," "national," and "reputable" use.

The good use of constructions, called grammar and idiom, will be discussed in later chapters. The rest of this chapter will be devoted to an explanation of the terms "present," "national," and "reputable" so far as they apply to single words, and, in the main, to single words as they appear in writing rather than in ordinary conversation. For, as has been stated, the standards of speech and of writing are not always the same.

61. Present Use.—First, a word must be intelligible to the present generation. Words, like human beings, live and die, and expressions perfectly familiar to the men of two hundred years, or even of seventy years ago, may to-day be quite incomprehensible. With the death of a social custom or a branch of industry, for instance, a whole set of words must become obsolete—that is, go out of present use. In *Twelfth Night*, Sir Toby says, "Why

dost thou not go to church in a galliard and come home in a coranto?" The two dances named are dead, and so the words also have died, except for those who know Elizabethan literature. The letter that Malvolio supposes to come from his mistress, the Lady Olivia, reads, "Remember who . . . wished to see thee ever cross-gartered." With the passing of doublet and hose, the fashion of cross-gartering went out, and for most people the word itself lost all meaning. Nor need the examples be taken from so distant a time. Every political campaign brings forth words, understood temporarily, but often completely forgotten before the next election. In 1899 all Americans understood "gold bug," "silverite," and *reconcentrado*, but in ten years these words will probably be unintelligible to most men, except after an effort of memory.

Words that have changed their meaning may be reckoned as obsolete in their original sense. When Falstaff says, "Call me villain and baffle me," he means, "Call me no gentleman, and show that I am a recreant knight by hanging my picture upside down." "Villain" and "baffle" are still English words, but they do not mean to us what they did to Falstaff. When Hamlet says,

> By Heaven, I'll make a ghost of him that lets me,

he uses "let" in the sense of "hinder," a sense now vanished except in the game of tennis. "Invite" as a noun was once accepted, but is so no longer. "Leasing" in the sense of "lying" is a fourth example.

To lay down precise limits for present use is impossible. Perhaps it will be enough to say that the style of writers whose works appeared more than three-quarters of a century ago is not a safe guide in doubtful cases, and further, that in poetry and certain kinds of highly imaginative prose words may be living which in ordinary prose are dead. For example, the use of "peradventure" for "per-

haps," "babe" for "baby," "spake" for "spoke," and "'tis" for "it is," admissible in verse, is in ordinary prose a mere affectation.

62. National Use.—When a writer means to be intelligible to people at large, he will do well to avoid terms which are used exclusively by one class or locality: he must, usually, shun localisms, technical words, foreign words, and words which are exclusively British or American. Each of these classes is treated separately below.

1. *Localisms.*—Every section of the country has local expressions—called localisms—so widely used within that section that to the unwary they seem national. In New Orleans, for example, "banquette" means "sidewalk," and "galerie" is used for "veranda." "Rock," in some parts of the country, means "stone," small or large, and "clever" means "amiable" or "kind." "Forehanded" is a curious New England word for "well-to-do." "Blind pig" is Chicago slang for an illicit saloon. Nor are such special usages confined to the illiterate; slang and localisms are peculiarly rife in schools and colleges. "Flunk," "cut," and "footless" ("incompetent") are some of the commoner college words. In America, dialects are not so nearly distinct languages as in England; but it is still certain that the man who knows only the dialect of Vermont will not completely understand the man who uses the dialect of North Carolina, and vice versa. It would, perhaps, be pedantic to insist on the complete exclusion of localisms from the care-free conversation of a country town or a college room, but all serious writing, with the possible exception of narratives which aim at "local color," must avoid localisms. In writing, localisms must make way for words which are national—that is, used throughout the country. "Flunk" must give place to "fail," "cut" to "stay away from," and "blind pig" to "unlicensed saloon."

2. *Technical Words.*—Words may come short of being national, even if used throughout the United States or England. It has often been noted by students of language[1] that an educated man has three "layers" in his vocabulary—the familiar words used in everyday conversation, the words drawn from his trade or profession, and the words he uses in writing or very formal speech. Except where a man's profession is centuries old and in part known to all men—for example, fishing and farming—almost none of the words drawn from this second source are understood outside the professional ranks. Let us take an example from a text-book on geology:

The formation of monoclinal folds is sometimes well-illustrated by the crenulations of a lava bed in which there was differential flow down a slope, the upper layers moving faster than the lower. Monoclinal folds thus formed are not large. The directing force was gravity, and the axial planes dip toward the force. The crenulations are therefore over-thrust folds.

To none but a geologist does such a passage convey its precise meaning. A doctor or a lawyer, for instance, would probably get little out of it. But, as the following extract shows, the lawyer's technical words will mean little to the doctor or the geologist:

A remainder is contingent when it is so limited as to take effect to a person not *in esse*, or not ascertained, or upon an event which may never happen or may not happen until after the determination of the particular estate. Three cases are cited. In each of these cases it will be observed that whether or not the remainder will ever take effect in possession depends upon the concurrence of a collateral contingency irrespective of its own duration.

Contrast with the foregoing extracts the following one from Huxley:

Let us consider the olfactory sense organ more nearly. Each of the nostrils leads into a passage completely separated from the other by a partition, and these two passages place the nostrils in

[1] See, for instance, Emerson's *History of the English Language*, p. 115.

free communication with the back of the throat, so that they freely transmit the air passing to the lungs when the mouth is shut, as in ordinary breathing. The floor of each passage is flat, but its roof is a high arch, the crown of which is seated between the orbital cavities of the skull, which serve for the lodgment and protection of the eyes; and it therefore lies behind the apparent limits of that feature which, in ordinary language, is called the nose. From the side walls of the upper and back part of these arched chambers certain delicate plates of bone project, and these, as well as a considerable part of the partition between the two chambers, are covered by a fine, soft, moist membrane.—HUXLEY: *Sensation and the Sensiferous Organs.*

If Huxley had been addressing an audience of physiologists, the passage would probably have bristled with technical terms, because the technical term is usually the shortest and most exact way of expressing a technical point. But Huxley was not speaking to physiologists, and he properly avoided all technical terms the meaning of which could not be easily gathered from the context. His practice here should always be followed in writing meant for the general public.

It would, however, be a mistake to imagine that technical terms are in all cases permanently under the ban of good use. The matter is summed up extremely well in the following paragraph:

The position of technical dialects or jargons with respect to our language is this: so long as the terms in question are used in technical discussions only, they scarcely belong to the English vocabulary at all. If they wander out of their narrow circle and are occasionally heard in current speech, they become a part of our vocabulary, though they are still a very special or technical part of it. But the process may go much farther: the objects or conceptions for which the terms stand may become very common, or the words may lose their strictly scientific sense and be applied vaguely or metaphorically. When this happens, the word has become fully naturalized, and its technical origin is pretty sure to be forgotten in the long run.—GREENOUGH AND KITTREDGE: *Words and Their Ways in English Speech.*

3. *Foreign Words.*—English has grown largely by the adoption of foreign words—so largely that our dictionaries contain more words of foreign than of native origin. Whenever a foreign word supplies a real need, it may be trusted to establish itself in the language. Very often such a word takes on an English form, and we forget its foreign origin: "preface," for instance, is at present a more natural word than its native equivalent, "foreword." Often foreign words retain their native form, but work themselves into our speech so completely that we never think of them as foreign words and no longer italicize them: the naturalization of "naive" and "bureau," for example, is complete. Sometimes we keep two parallel forms, one English, the other foreign; e. g., "and so forth," *et cetera;* "in the year of our Lord," *anno Domini.* Finally, some foreign words though obviously un-English are so necessary that we use them, even though the italics still call attention to their French or Latin source. Such are *a priori, a posteriori, sine die, sine qua non, obiter dictum, per se, ad captandum, coup d'état.* But the practice of using foreign words often goes beyond the bounds of good taste. French in particular is largely drawn on. The second-rate novelist and the society reporter, not content with "between ourselves" and "seasickness," write *entre nous* and *mal de mer;* their women are *chic*, have *coiffures à ravir*, and *doux yeux.* This is a silly affectation of the vulgar and half-educated. The great mass of English readers do not understand such words, and would probably agree with Mark Twain that if Mr. Harris, his traveling companion, was free to lard his writing with French and German and Italian, Twain himself might with propriety use Choctaw.[1] The safe rule is to use no newly imported foreign term for which a good English equivalent can be found. And the cases where

[1] Mark Twain, *Innocents Abroad.*

such an equivalent can not be found are rare. Macaulay told the editor of the *Edinburgh Review* that they would have no quarrel on the score of diction, since the English language was large enough to hold all he had to say.[1]

4. *Americanisms and Anglicisms.*—Certain forms of expression are to their detriment branded as Anglicisms or Americanisms, and on either side of the Atlantic there is an absurd sort of "patriotism" which consists in sneering at the usage of the other nation. The Englishman laughs at Americans for using "bright" for "intelligent," and for making "sick" a synonym of "ill"; the American is likely to stare at hearing that "The lady's body will be sent home in a box," until he learns that in England "body" often means "dress-waist." Clearly, we must ask ourselves the questions: "Is American usage national usage? Must we avoid every Americanism, or may we accept any or all of them?"[2]

Differences between British and American English there must be. Distance and different conditions could not leave the language of the two nations always the same. Not unnaturally, some words used in England are unknown to us, because the things they name do not exist here; for the same reason some words common in America do not appear at all in England. Englishmen do not speak of "prairies," "statehouses," and "lobbyists"; Americans do not speak of "hustings," "beadles," and "mummers." For the comparatively small

[1] A rigid observance of the printer's rule that foreign words should be italicized will serve to call a writer's attention to such foreign words as he uses and will probably decrease their number.

[2] For somewhat over-patriotic accounts of the independence of American English, see H. C. Lodge, "Shakspere's Americanisms," *Harper's Monthly*, Vol. XC., No. 536; and Professor Brander Matthews's *Parts of Speech*, Chapters III-V. Mr. Matthews rightly points out that the Englishman is too prone to regard the slip of a single American—for instance, Mr. Edison's coinage of the word "indorsation"—as an Americanism, but that he objects to having the same rule applied to the mistakes of Englishmen. For the Englishman's side of the case, see Muirhead's *Land of Contrasts*.

number of words belonging to this class, it would seem that either England or America may regard its own use as national. The same rule holds for an even more limited class of words in which there are equivalent forms, one in good use in England, one in America. Such words are "perambulator" for "baby carriage," "shunt" for "switch," "lift" for "elevator," "terminus" for "station," "leader" for "editorial." We can not condemn the English use; nor can the Englishman condemn our use. It is of just such differences that Freeman wrote:

> A good British writer and a good American writer will write in the same language and the same dialect; but it is well that each should keep to those little peculiarities of established and reasonable local usage which will show on which side of the ocean he writes.[1]

Some additional words of the class in which each nation properly sticks to its own usage are given in the following list:

British	*American*
haberdasher	men's furnisher
chemist	druggist
engine-driver	engineer
stoker	fireman
antimacassar	tidy
reel of cotton	spool of thread
tart	pie
carriage (railway)	car
railway	railroad
guard	conductor
booking-clerk	ticket agent
luggage-van	baggage car
form	bench
jug	pitcher
farrier	blacksmith
chest of drawers	bureau
ill	sick
goods-train	freight-train

[1] Quoted by Professor A. S. Hill in *The Principles of Rhetoric.*

But the discussion so far has hardly touched the vital point. The differences which have been noted are small, and in some cases are disappearing. England borrows from America, and America from England. "Chest of drawers," for instance, is driving out "bureau" in America. Moreover, since we speak, not the American but the English language, the great mass of our words, phrases, and constructions must inevitably be the same as those used in England. In the vast majority of cases a word is not in national use unless it is used widely by the best writers and speakers in both England and America. The real danger, for both Americans and Englishmen, is not in using those words approved by "established and reasonable local usage," but in employing those Anglicisms or Americanisms which have really never received the support of good British or American writers. The reason that a careful American writer, speaking in his own person, will not say "pants" for "trousers"; "vest" for "waistcoat"; "reckon," "calculate," and "guess" for "think"; "right hard"; "smart," and "brainy" for "clever"; "folks" for "family"; and "fix" for "repair," is not that they are not used in England, but that they are not used by the best American writers. If an American is in doubt about a word, he need not forego its use because it is not found in the pages of Thackeray or Ruskin, but he should abandon it if it is not in the writings of the reputable American authors of his own day. American bad use differs widely from English bad use; American and English good use are almost, though not quite, identical.

63. Reputable Use.—The reason for rejecting the vast majority of so-called Americanisms is that they do not satisfy the third requirement of good use—they are not reputable. A word may be both present and national, but if it is not reputable—that is, used by many of the

best writers and speakers—it is not in good use. This law applies to "ain't," which has been used for years; to the recently coined verbs to "boulevard" and to "concertize"; to "underhanded" for "underhand"; and to all the numerous misuses of good English words, such as "lay" for "lie," "can" for "may," and "love" for "like." It applies also to words used only by a few good authors here and there. Carlyle, for instance, invented the compound "careful-hopeful," and might well have said "right-angle-ism." A word, however, is not in good use unless it is used, not only by Carlyle, but also by many more good writers of to-day. Reputable words, then, are those national and present words which are used by the best speakers and writers.

With words which have had a long history, a decision is easily made: they have already been either accepted or rejected. We can learn the standing of "ain't" by a reference to any good dictionary. With new words the task is more difficult. New coinages are necessary when new facts or ideas appear. Here, the dictionary is of no avail, because it can register only the words which exist when it is printed.[1] When the need is unmistakable and the word is properly formed, the mere fact that it is not in the dictionary should not make us hesitate. He would be a narrow pedant who had objected to "cable-car," "telephone," "telegram." But often words appear only to give way to later and better forms. For instance, Fitzedward Hall's "literarian" is dead, "motorneer" has given way to "motorman," and "electricute" (not in itself a perfect form) may some day displace the igno-

[1] The dictionary, it must be borne in mind, aims to give a complete account of the vocabulary of a language. It therefore includes many words which are not used to-day, and many words which are not used by careful speakers or writers. The student should learn that even good modern dictionaries such as the *New English Dictionary*, the *Century*, and the *Standard*, can not always be relied on to settle a point of diction. See section 33.

rantly-formed "electrocute." "Reportorial," formed on the analogy of "editorial," as if the noun were "*reportor*," has a fighting chance, but is still a good word to avoid. Again, words often appear which time proves unnecessary. When a nation is stirred by some great event, numberless new words, some coined, some borrowed, spring up. The Spanish-American war, the conflict in the Philippines, and the South African war, brought many new words into prominence—*reconcentrados*, *bolo-men*, *kopje*, *commandeer*, *trek*, *inspan*, *outspan*, *veldt*, *laager*. If English possesses no exact equivalent for a new term, and the thing named continues to be important, the word is accepted; otherwise it dies. While words are on trial, the untrained writer will do well to follow the usage of the approved writers.[1] If they accept the words, anyone may use them without fear. If they do not, then the words should be shunned for the time being.

Ultimately, however, the veto-power of the nation at large may reject the decision of the men of letters. Whether the grounds of rejection are good or bad matters not. Good use is, after all, illogical and arbitrary; as Montaigne said, "He who would fight custom with grammar is a fool."

64. How to Get a Reputable Vocabulary.—The vocabulary that the untrained person uses when he begins to write is the colloquial one. In almost every case that vocabulary has the virtue of being lively and the defect of not being in good use. The problem before the student of composition is how to make this incorrect but effective vocabulary over into one that is not only effective but

[1] The interesting question of who the writers to whom we must defer are, can not be treated here, because the list of modern writers changes continually. The class will find it helpful to make up a list of men whose customs in matters of diction they must accept. Roughly speaking, we may follow any writer whose work is likely to endure, but not a boy's story paper, a newspaper, or the ordinary magazine.

also dignified and correct. If he always stops to think about his choice of words as he writes, his style will become dry and hard; he will acquire correctness by becoming dull. The remedy for incorrectness must be sought in other ways. A little care in speaking will do much, but to make that care profitable the student must know what is wrong. In the next few chapters some of the more striking cases of bad English are pointed out. A careful study of these chapters will serve to show the student some of his own bad companions, and to put him on the alert generally for bad English. But unless the student gets into good literary company by reading good literature, this study of errors will have little effect. Indeed, no course in rhetoric can make much impression on one who never reads, while for one who reads widely and intently, such a course is as often as not needless.

Exercise IX

A. What is the purpose of language? How do words acquire meaning? Why must the individual be governed by rules in his speech and writing?

B. Define good use. Does it govern single words only? What is the good use of sentences called? Does good use settle our fashions of spelling, punctuation, and pronunciation?

C. Is the good use of conversation identical with the good use of writing? Cite examples. Why are the colloquialisms Thackeray uses in the *English Humorists* appropriate there, when they would not be appropriate in such an essay as Macaulay's *Milton?*

D. Is good use made by the habit of the nation at large or by some select body? In doubtful cases to whom, if to any, should the American people defer? Can you think

of any words which, though widely used, are not in good use? Cite cases in which the public habit has overcome the possibly better taste of the best speakers and writers.

E. What is the relation of a text-book of rhetoric to good use? Of a dictionary? May any one dictionary be accepted as final? What dictionaries are fairly safe guides? Why is Johnson's dictionary not an authority for us? Is a newspaper a safe guide in disputed cases? A boy's story paper? *The Century Magazine?*

F. What are the three requirements of good use?

G. Why must language change? What causes tend to make a language stable? Has writing a tendency to fix language? What great invention has helped to fix language? Why do you suppose dialects differ so markedly in England and so little in America?

H. Define present use.

I. Below are some of the words and phrases which William Cullen Bryant refused to allow in the pages of the *New York Evening Post.* How many of these words and phrases are now in good use? Do you discover, from your investigation of this list, any proof of the statement that the boundaries of present use are hard to establish?

artiste (for "artist")
aspirant
authoress
bagging (for "capturing")
banquet (for "dinner" or "supper")
bogus
casket (for "coffin")
cotemporary (for "contemporary")
day before yesterday (for "the day before yesterday")
début
decease (as a verb)
democracy (applied to a political party)
develop (for "expose")
devouring element (for "fire")
donate
employé
endorse (for "approve")
enroute
graduate (for "is graduated")
gents (for "gentlemen")
humbug
in our midst
item (for "article," "extract," or "paragraph")

jeopardize
jubilant (for "rejoicing")
juvenile (for "boy")
lady (for "wife")
lengthy (for "long")
leniency (for "lenity")
loafer
Mrs. President, Mrs. Governor, Mrs. General (and all similar titles)
official (for "officer")
on yesterday
ovation
over his signature
pants (for "pantaloons")
partially (for "partly")
past two weeks (for "last two weeks," and all similar expressions relating to a definite time)
poetess
progress (for "advance")
raid (for "attack")
realized (for "obtained")
reliable (for "trustworthy")
repudiate (for "reject" or "disown")
retire (as an active verb)
Rev. (for "the Rev.")
rôle (for "part")
roughs
rowdies
sensation (for "noteworthy event")
standpoint (for "point of view")
state (for "say")
the deceased
via (for "by the way of")
vicinity (for "neighborhood")
wharves (for "wharfs")
would seem (for "seems")

J. What obsolete words are sometimes used affectedly in prose?

K. Read a chapter in the King James version of the Bible, and select the obsolete words.

L. Point out the localisms in the following sentences:

1. The colored woman said that her daughter was feeling puny to-day.
2. As it was raining hard, he took both his gums and his umbrella.
3. The little girl knocked at the door, saying that she wanted in.
4. They fried the eggs in a spider.
5. The man raised garden truck.
6. Where have you been to?
7. She said that she allowed they were sick.
8. Her mother had raised her carefully.
9. She slapped the lines over the horse's back, in the deplorable fashion of her sex.

10. She reproached her brother with his tardiness, saying that she had waited on him nearly an hour.

11. The children blamed it on each other.

12. He did not like boughten pies, and said so.

13. He said he reckoned that the man was not looking for trouble.

M. Which of these extracts seems to you to employ a vocabulary in good use? Why are the words in the other extracts not in good use?

1. The Melbourne foursome contest was started immediately after lunch. The favorites drove splendidly and putted remarkably, but their net score of 93 was not sufficient to win.

2. Wheat was a heavy liquidating market during the greater part of the session yesterday. The local sentiment was decidedly bearish, and considerations which might have been given a bullish construction were ignored.

3. The illustration represents a dress of mauve China crêpe by Mirecour. It is cut in the Princesse style and trimmed with guipure. The corsage is made with a fichu of crêpe, draped over violet-frilled taffeta.

4. In heterogeneous rock strata in this middle zone of flowage and fracture, irregular fracturing, brecciation, jointing, faulting, folding, and the development of secondary structure may occur in a most complex manner. A deeply buried brittle formation may be under such stress that as a whole it folds without major fracturing, but in a minor way it may be faulted, fractured, or brecciated.

5. At first it may seem almost incredible that the whole surface of the land, even the loftiest and stateliest mountains, should thus be crumbling down. But the more we search for proofs of the assertion, the more clear and abundant do they become. We learn that, whatever may have been the aspect of the land when first pushed out of the sea, it has been, and is now being chiselled from its highest peaks down to below the tide-marks. Its cliffs and pinnacles are split up and grow more shattered and sharp every year. Its ravines are widened and deepened. Its hilly surfaces become more roughened and more deeply seamed by the lines which running water traces over them. Its valleys and plains are levelled and strewn with débris washed down from higher grounds.—GEIKIE: *Physical Geography.*

N. Can you mention some technical phrases which either have come or are likely to come into good use?

O. Why is the use of a large number of foreign words objectionable? When may we legitimately use foreign words?

P. Write a paragraph giving your own opinion on the subject of British and American usage. Is "to clerk" a good American usage or not? Is "vest" for "waistcoat" a good American usage? Point out the Anglicisms in the following advertisement:

The company has been formed to acquire as a going concern the old, established business of R. H. and S. Rogers, the well-known shirt and collar warehousemen and manufacturers, of 9, 10, and 11 Addle-street, London, with factories at Rotherhithe, and at Coleraine, Ireland.

The accounts of the firm have been supervised for many years past by Mr. Thomas Frid Maunder, and amongst the satisfactory features of the business it will be seen from his certificate that, while the turnover has increased year by year, the percentage of profits has been maintained and the bad debts have averaged less than a half per cent on the amount of the turnover.

Q. Of the list of authors you made in answer to the second question under *D*, how many are American?

R. What should be your attitude toward new words? May a great author allow himself to make a new word or to compound words? Why? May you invent or employ such words?

CHAPTER X

BARBARISMS

65. Barbarisms, or Words Not English.—Every combination of letters used by those who speak English is, perhaps, in the strictest sense, a word; thus "chump" is as much an English word as "fool." But, just as Charles Lamb said that there are "books which are not books," the rhetorician may say that there are words which are not words, and that "chump," which is not permissible in careful speech or writing, is not, so far as correct speaking and writing are concerned, a word at all. *Expressions which the best taste in words—that is, good use—rejects altogether, are called barbarisms.*

A rejected word may violate all three requirements of good use, but a violation of any one requirement is sufficient to make it a barbarism. "Carven," a word once used, but now obsolete; "travelogue," a new word not yet accepted; "pants," a vulgarism; "coelenterata," a word so technical as not to be clear to the general public; and "forehanded," a localism, are one and all barbarisms.

Barbarisms are most commonly found in the speech of the uneducated, and with the exception of technical words do not often appear in the writing of any but the most careless. Still, they form a not inconsiderable part of everyday speech, and some caution against them is needed. No complete list of barbarisms is possible, but if words of the classes mentioned below are studiously shunned, many of the grosser errors of speech and writing may be avoided. The pupil should supplement the lists by careful observation, and by referring, in any doubtful

case, to a good dictionary. However, to learn these lists, or any list of barbarisms, by heart would be a waste of time; barbarisms are to be recognized and avoided rather than remembered.

66. Obvious Vulgarisms.—A certain number of words, easily recognizable as barbarisms, are characteristic of the speech of uneducated people. Among such expressions are:

ain't	**disremember**
in course (for "of course")	**complected**
unbeknown	**leaves for "lief" in "just as lief."**
sharves (for "shafts")	

67. Slang.—One of the most easily detected of errors in diction is slang—temporary and vulgar words and phrases that spring from some local condition or quickly forgotten episode. It plays a very large part in the conversation of Americans, but does not usually appear in the writing of any mature person except the newspaper reporter. The slang word or phrase may be altogether new, or it may be merely a misuse of some good English word.[1]

Slang often has a suggestiveness lacking in reputable language. Good use, indeed, not infrequently draws recruits from slang: "mob" and "banter," for example, were slang in Swift's day. But slang is usually vulgar and transient—so transient that the cant phrases of a year ago are often unintelligible to-day. How long shall we remember that "a steer" means a misleading report? Will the slang sense of "Cut it out" prevent the legitimate use of the phrase for more than a year or two? Will "Take a tumble to yourself" for "Be more careful," "jag" for a state of intoxication, "masher" for a kind of

[1] In other words, a bit of slang may be either a barbarism or an impropriety. (See Chapter XI.) For the sake of brevity, however, both kinds of slang are treated here.

For an interesting essay on slang, see Professor Brander Matthews's *The Parts of Speech*, Chapter VIII.

vulgar male flirt, and "sockdologer" for a heavy blow, ever be used by a single writer of repute? Moreover, the free use of slang is a menace to clear and accurate diction. It is an observed fact that those who rely mainly on slang can seldom express themselves accurately when circumstances compel them to use more formal English.

68. Newspaper Words.—Closely allied to slang, and quite as contagious, are the reporter's inventions and adaptations. Everyone who makes the newspaper the staple of his reading is in danger of using many expressions as improper as the following:

to suicide[1]	a scoop } (a victory in securing
to concertize	a beat } news in advance)
to enthuse	a fake
to suspicion	a defy
to excursionate	an invite
to gesture	a disappoint
to culture	a combine
to crayonize	a preventative (also the same
to lotion	word as an adjective)
to probate	a steal
to railroad	storiette
to defalcate	playlet
to burglarize	booklet
to materialize (in the sense	managerial
of "to come to pass")	reportorial

Many of these words appear in the dictionaries. But, as has been said before (section 60), the dictionaries include many words of doubtful standing.

69. Vulgarisms Hard to Recognize.—The most dangerous barbarisms are those words or phrases so frequently used as to throw us off our guard, or so nearly like accepted words as to be confused with them. Among such words are:

[1] Some rhetoricians call such words improprieties. But when a noun or an adjective is made into a verb, the result is really a new word. This applies to several words in this list.

poetess	indecided
authoress	casuality for "casualty"
folks	manageress
proven	sightlier (for "more sightly")
underhanded	to restitute
secondhanded	firstly
offhanded	illy
confliction	doubtlessly
humans	

70. Abbreviations Not in Good Use.—Newspapers and their readers frequently use abbreviations condemned by good use, such as:

gents (for "gentlemen")	curios (for "curiosities")
pants (for "pantaloons"—"trousers" is far better)	doc (for "doctor")
photo (for "photograph")	cap (for "captain")
co-ed (for "woman student")	spec (for "speculation")
'phone (for "telephone")	exam (for "examination")
ad (for "advertisement")	cute (for "acute")
	pard (for "partner")

71. Foreign Words.—The foreign terms given below may or may not be perfectly good words in their own tongue, but in English they are barbarisms because they violate national usage:

affreux	*bien d'accord*
chic	*mélange*
distingué	*récherché*
affaire d'amour	*nom de plume* (for "pseudonym")
ravissante	*beau monde*
on dit	*nuance*
à merveille	*invalide* (for "invalid")
à bon marché	

Exercise X

A. Define the term barbarism. Must a word violate all three requirements of good use in order to be a barbarism? Where are barbarisms most often found?

B. Read a daily paper and make a list of the barbarisms you find.

C. Glance again at Exercise IX, and decide how many of the words you condemned are barbarisms.

D. For the following barbarisms substitute words in good use:

enthuse	snide	casuality
disremember	finicky	flustrated
cute	tote	highfalutin

E. How do barbarisms get into use? How do they get into good use (i. e., how do they cease to be barbarisms)?

F. Is a slang word always a barbarism? Point out the barbarisms and the slang in the following passages. When possible, substitute good English words for the barbarisms. Are there any cases in which it is neither possible nor desirable to remove the barbarisms?

1. Fine English pantings for sale.

2. In the eighth inning Lange singled, Dahlen drove a fierce bounder to the fence in left, but tried to take second and perished on Duffy's perfect throw. Stahl started the eighth for Boston with a hit. Lowe fouled and Yeager pump-handled a hit to right. Klobedanz flew out. Hamilton hit a liner to left. Ryan was in waiting, but the ball fell safe in front of him and the winning score came in.

3. During all these years I was doctoring with one doctor and another, but was getting worse instead of better.

4. The democratic party has taken a step further in the financial question than it took in 1896, and has, to a considerable extent, espoused greenbackism.

5. What is so gifty as a piece of silverware for wedding or birthday?

6. Several hundred plants in full bloom make a very fine show when tastily arranged.

7. As a rule, they accept without question the pronouncement of the party to which they belong.

8. Gladstone once said of Disraeli: "He's too much of a sarcast." Of the same master of persiflage an Irish member said: "I've no confidence in him. He persiflies too much."

9. "His big head was down betune his big forefeet, an' they was twisted in sideways like a kitten's. He looked the picture av innocince an' forlornsomeness, an' by this an' that his big

hairy undherlip was thremblin' an' he winked his eyes together to kape from cryin'."—KIPLING: *My Lord the Elephant.*

10. "Afther that I was so well pleased wid my handicraftfulness that I niver raised fist on the gyard that came to take me to Clink."—*Ibid.*

11. He wouldn't stand for it.

12. The Journal plans a series of short write-ups on society functions.

13. Me and the rest of the kids wuz playin' hookey that day.

14. These four persons were, Mr. Foster, the perfectibilian; Mr. Escot, the deteriorationist; Mr. Jenkinson, the statu-quoite; and the Reverend Doctor Gaster.—PEACOCK: *Headlong Hall.*

15. This is a very yellow journal.

16. The amount totalled $25,000.

17. In our conduction of the investigation we learned much.

18. The text of the play is then given to a typist, who writes out on her typewriter a copy for each actor.

19. The nervy pickpocket held the officer at bay for fully ten minutes.

20. He put the books into his grip and went forward to the diner.

21. The maid, to the great discomposure of her mistress, said that the butter was all out.

22. Our awareness grows, taking in new signs of the power within us and without.—"Editor's Study," *Harper's Monthly*, March, 1902.

23. The detectives bagged their man.

24. When asked how old she was, she said she disremembered.

25. This well-known authoress was a poetess as well as a prosist.

26. After a short walk, they found a gent's furnishing store.

27. His broad cloak balloons as he walks, splendidly purple.—VANCE THOMPSON.

28. He says he won't peach on his pals.

29. Vituperous abuse is a very poor argument.

30. Humans resemble red-deer in some respects.—KIPLING: *The Solid Muldoon.*

CHAPTER XI

IMPROPRIETIES

72. Improprieties Defined.—A writer may use none but English words, and yet not write English. Mrs. Malaprop with her "allegory on the banks of the Nile," and the woman who said that a sculptor was making "a bust of her daughter's hand," and that a certain actor "appeared in the garbage of a monk," were speaking, not English, but a language of their own. The technical name for such errors is "improprieties." *An impropriety is the use of an English word in a sense not English.*

Improprieties may result from carelessness, as in the use of "alone" for "only," and "mad" for "angry," or from a desire to use big words which the writer does not fully understand, as in the use of "aggravate" for "provoke." Improprieties are the most common and the most harmful errors in the use of words; they rob the language of definiteness, thereby producing obscurity. When "quite," for instance, was used only in its proper meaning of "entirely," it was always clear. But since it has come to be used nearly as often for "very" and "almost," it has become ambiguous; now, "I am quite well" leaves it doubtful whether the meaning is "I'm pretty well" or "I am entirely recovered." The same degree of ambiguity occurs with "fix," which means properly "to establish"; with "transpire," which means "to become known"; and with "mad," which means "crazy." To free our own style from this obscurity we must practise a vigilance that will at first make us very stiff and uncomfortable in speech and in writing. Yet, if we persevere in look-

ing up in a good dictionary every word about which we are doubtful, we shall finally arrive at the happiness of being able to talk and write at least correctly.

73. "Shall" and "will," "should" and "would."—One class of improprieties needs special mention—the misuses of "shall" and "will," "should" and "would." It is commonly said that to use "will" for "shall," or "would" for "should" is a mistake in grammar. It is further said that the future indicative is:

I shall	we shall
you will	you will
he will	they will

and that the future conditional is:

I should	we should
you would	you would
he would	they would

But correct uses of "shall" in the future indicative second and third persons are easily to be found; e. g.:

I prophesy that in ten years you shall find no vestige of the error remaining.

Let a man go there in the dead of winter and he shall still find feathered folk in plenty.

Moreover, "It shall stop" is as grammatical as "It will stop"; the difference is one of meaning only, and the use of the one verb for the other is an impropriety.

To clear the matter up, some examination of the history of the two words is necessary. In Anglo-Saxon, "shall" and "will" had no connection whatever. "Shall" meant "owe," "be obliged to." "Will" meant "want to," "wish to." Though these earlier meanings have changed in some degree, "shall" and "will" are still two distinct verbs. "Will," indeed, still keeps its primitive meaning of "desire," and "I will" means "I wish to." "He *will* do it, whether or no" shows clearly the amount of volition contained in "will." So does "will" when it is a prin-

cipal verb, as in, "He wills this, not that." "Shall" has weakened until it is no longer a principal or independent verb, but merely a tense-sign, meaning "This is going to happen." The same distinction holds for "should," originally the past tense of "shall," and "would," originally the past tense of "will."

We must now consider the several cases which present difficulties in the use of these words.

74. "Shall" and "will."—1. *"Shall" and "will" in Simple Indicative Sentences.*—Since "shall" is the sign of a future fact, its use implies foreknowledge or command. "I shall stop," "You shall go," "It shall not be," are all correct provided the speaker wishes to speak in all three cases as one in authority. But to speak as one in authority in second or third person sentences is not always polite or sensible. "You shall stop" is rude; "It shall rain" is nonsense. Convention and common-sense, then, combine to force upon us, in most instances, the use, in the second and third persons, of the weaker auxiliary, "will." But "will," which is the weaker auxiliary in the second and third persons, is the stronger in the first, for there it shows volition on the part of the speaker; e. g., "I will not stop, do what you may." We derive from this fact the use of "will" in the first person to indicate an intention or a promise.

RULE I.—*When the speaker desires simply to state a future fact, he must say, "I shall," "you will," "he will"; "we shall," "you will," "they will." When the speaker desires to express a wish, to give a command, to make a promise or a threat, he must say "I will," "you shall," "he shall," etc. He may violate this rule if he wishes to express a command very politely; e.g., "You will report to the dean at 10 o'clock."*

2. *"Shall" and "will" in Questions.*—Here, too, we must keep in mind both the difference in meaning between

the two verbs and the fact that politeness ordinarily forbids a direct assumption of control over someone else. In first person questions which really ask for information, "will" is never used, because to ask someone else what our own wish is, is nonsensical; we know it already. But when the speaker is using the interrogative form to give a doubtful answer to a request, "will" is colloquially justifiable; e. g., "Will you do this for me?" "Will I? I hardly know yet." Again, the use of "will" in the ironical "echo" of a command (e. g., "I will, will I?") is permissible, though extremely colloquial. It should further be noted that the "shall" used in questions of the first person becomes in the answer, according to Rule I, "will." "Shall I find the book there?" gets the answer, "You will." In questions of the second person we use "shall" or "will" according as we question the fact or the desire of the person spoken to. "Shall you go?" gets the answer, "I shall"; "Will you go?" gets the answer, "I will." In questions of the third person the rule of courtesy intervenes, and we usually ask, not, "Shall he?" but, "Will he?" "Shall he?" will get the positive answer, "He shall," i. e., "He must; we will force him to"; "Will he?" will get the answer, "He will"—a simple future according to Rule I. However, with certain almost impersonal questions of the third person—when "shall" is equivalent to "can"—we use "shall"; for example:

How shall he cut without any knife?
How shall he marry without any wife?

RULE II.—*In all questions of the first person which really ask for information, use "shall"; in questions of the second or third person, use in the question the form you expect in the answer. When in the third person the verb is equivalent to "can," use "shall."*

3. "*Shall*" *and* "*will*" *in Subordinate Clauses* (*indirect discourse*).—When, in direct discourse, "shall" is used, "shall" must also be used in the indirect form. If the speaker says, "I shall go at once," he must be reported as follows: "He says he [or "you say you"] shall go at once." If the speaker says "will," e. g., "I will do it," he is expressing, not a future fact, but a wish or a promise, and is to be reported as follows, "He says [or agrees, or promises, etc.] that he will do it." Such sentences as, "He fears he will be late," involve an absurdity. But when we are reporting what the third person says of the second person, we must use "will"; e. g., "He fears you will be late."

RULE III.—*When there is a question as to which form—"shall" or "will"—to use in indirect discourse, use the form that you find when you turn the sentence into direct discourse.*

75. "Should" and "would."—1. *Special Uses of "should" and "would."*—"Should" and "would" have some special uses which we shall do well to consider before we take up their use as conditional or subjunctive auxiliaries. Of "should" there is one special use: it is employed, with an infinitive, to denote duty or obligation; e. g., "In case of an unrighteous deed, you should be too honest to defend your action." In this case "should" is equivalent to "ought to." "Would" has two special uses: (1) it is used to denote habitual action, as in, "He would often go to sleep during the sermon," where it is equivalent to "was accustomed to"; (2) it is used to express a wish, as in, "Would God I had died before this day," and, "Would that he were here." In this case, as is natural from the fact that "would" is the past tense of "will," it means "It is my wish that." This second use is slightly archaic.

2. "*Should*" *and* "*would*" *in Main Clauses.*—In the

use of "should" and "would" in the main clauses of conditional sentences, the rule for the use of "shall" and "will" in main clauses applies: "should" is the normal form for the first person, "would" for the second and third persons. But "should" normally goes with "I" and "we," simply because of the meaning. "I should go if I could," states a fact. "I would go if I could," means, "I should want to go if I could." "You [or he] should go if you [or he] could," means, "You ought to go if you could," and implies more control by the speaker than it is ordinarily proper to assure. Either form is correct; the question is entirely one of meaning.

RULE IV.—*In main clauses use "should" for the first person, except where you desire to imply determination or desire. For the second and third persons, use "would," unless you wish to give the speaker a sort of authority over the person spoken to or of.*

3. *"Should" and "would" in Questions.*—In questions of the first person, "would," like "will," is usually improper. One ought not to say, "Where would I be if that happened?" but, "Where should I be?" In questions of the second person, either "should" or "would" may be correct, because, though usually the speaker asks a question of fact merely, he may mean, "What will your desire be?" "Should you go to town if you could?" and, "Would you go to town if you could?" mean different things and properly get different answers. With the third person, "would" is usually the correct form; we say, "Would he go?" because neither the speaker nor the one spoken to can usually assume control of the one spoken of. "Should he go?" would mean, "Ought he to go?"

RULE V.—*In questions use "should" or "would" according to the answer you expect. Almost always "should" is correct for the first person. Usually*

"should" is correct for the second person, "would" for the third.

4. *"Should" and "would" in Indirect Discourse (i. e., in subordinate clauses).*—We say usually, "The man said that he should be ready at one, and that his friend also would be ready," because usually the speaker does not mean that he will force his friend to be ready. What the speaker said was, "I shall be ready, and my friend will be ready too." Had he said, "My friend shall be ready," we should have reported him as follows: "He said his friend should be ready too." Had he said, "I will be ready," it would have been a promise, to be reported as follows: "He said he would be ready."

RULE VI.—*In indirect discourse, use "should" if the speaker you are reporting said "shall"; "would" if he said "will."*

5. *"Should" and "would" in "if" Clauses.*—"If I, if you, if he should [go]" are the proper forms for the future subjunctive. "If I, if you, if he would [go]" are the forms for the future optative. The first set questions the fact; the second, the will or intention. Where there is not clearly a question of volition, "should" must be used; such sentences as, "If I [or you or he] would happen to read the book, it would be well," are wrong. But, "If you or he would only read the book, it would be well," is correct. It may be noted that "if" clauses are the only case in which the convention of politeness has not caused a union of the two verbs "shall" and "will."

RULE VII.—*In "if" clauses, use "should" in all three persons when the question is one of fact; "would" when it is one of volition.*

All these rules should be carefully studied. One general suggestion will be found helpful. In point of fact, Americans and Scotchmen use "will" or "would" in many cases where they should use "shall" or "should."

Mr. Barrie, in *When a Man's Single*, puts the matter pointedly.

"By the way, you are Scotch, I think."

"Yes," said Rob.

"I only asked," the editor explained, "because of the shall and will difficulty. Have you got over that yet?"

"No," Rob said sadly, "and never will."

76. Some Common Improprieties.—Improprieties are so common that the safest way of avoiding error is to know what words are most commonly misused. A long list of such words is given below. In several cases, the distinctions made are not accepted by all dictionaries. However, a sense of the finer shades of meaning in words is worth cultivating, even if, in a particular case, general carelessness will sooner or later obliterate the distinction. In some few instances a distinction is drawn mainly to show that what are called synonyms are seldom exact equivalents. Whenever an illustration will make the point clear, comment is omitted and an illustrative sentence is given.

The student should do more than merely learn the words and their meanings. Having first found out both the correct and the incorrect uses of the words, he should then frame sentences employing the words in their correct senses. As often as possible he should also look up the etymology of the words. When one knows that "transpire" contains the two Latin words *trans* (through) and *spirare* (to breathe), he is not likely to use it in the sense of "to happen." To the man who knows that "demean" comes from *se démener* (to bear one's self) the use of "demean" for "debase" or "degrade" is an obvious absurdity.

77. Verbs.

1. Affect, effect: The sharp air *affected* Smith's throat, because, when he *effected* his escape from prison, he had not been in the open air for months.

2. Aggravate, provoke: (look up the derivation of "aggravate"). For the soldier to *provoke* the general as he did was to *aggravate* (i.e., to increase) his offense.[1]

3. Allude, elude, mention: The orator *alluded* to the tyranny he dared not *mention*. But the point *eluded* most of the audience. (In "allude," "elude," note the force of the prefixes.)

4. Accept, except: (note the force of the prefixes). The general *accepted* paroles from every officer but one. He *excepted* the treacherous spy Walters.

5. Allow, guess, think: I will not *allow* you to go. I *think* I can *guess* pretty nearly the cause of your request. (The use of "allow" for "think" is a vulgarism. "Guess" for "think" is widely used, and was once good English. Careful writers shun it, however.)

6. Admire, like: I should *like* to read a good life of Napoleon, whom I much *admire*. (The use of "admire" in the sense of "like to, "desire to," "be pleased to," is a vulgarism.)

7. Approach, appeal to: We wished to *appeal to* the governor in private about the new game law. But our courage failed us when we found that we must *approach* him through a large group of officials who stood negligently about his table. (The use of "approach" for "appeal to"—e. g., "The governor was *approached* about the ten-o'clock closing law"—is newspaper English.)

8. Accede, cede: At the end of the Franco-Prussian war, the French government, forced to *accede* to the demands of the German emperor, *ceded* to the latter the provinces of Alsace and Lorraine. (Rare cases of "accede"="yield" may be found.)

9. Assist, be present: (the use of "assist" in the sense of "be present" is not English).

10. Claim, maintain: He still *maintained* that he could properly *claim* the estate. ("Claim" means properly "to lay claim to." Its use as equivalent to "maintain" or "assert" is common but improper.)

11. Condone, atone for: Since he *atoned for* the insult offered me, by a full and public apology, I was ready to *condone* his offense. ("Condone" has no other meaning than "forgive.")

12. Decimate, destroy: The cowardly regiment which fled was

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[1] *The Century Dictionary* says that *aggravate=provoke* is colloquial. When *The Century*, whose standards have been criticized as too lax, lists a word as colloquial or American only (U. S. is the abbreviation used), it is well to avoid that word.

almost entirely *destroyed* by the enemy. Their own commander had the survivors *decimated* the next morning as a warning to the rest of the army. ("Decimate," from the Latin *decem* [ten], means to take out every tenth person or part. It is loosely or figuratively used to indicate the destruction of a great but indefinite part of anything, but it can not properly imply total destruction.)

13. Demean, degrade, debase: The officer who *debased* himself by cowardice was *degraded* the next morning. During the trying ordeal he *demeaned* himself far better than he had done on the field of battle. ("Demean," coming from the French *se démener*, means nothing but "to conduct one's self." To those ignorant of its origin it seems to have some connection with the adjective "mean"; hence its improper use as "to behave ill.")

14. Discover, invent: Had the steamship been *invented* in 1400, America would have been *discovered* long before it was. (We *invent* something new; we *discover* things already existing. Note also the strictly literal use of "discover" in such sentences as the following:

> "Go, draw aside the curtains, and *discover*
> The several caskets to this noble prince."
> —*Merchant of Venice*, II, vii.)

15. Eliminate, elicit: Having *elicited* this damaging admission, the lawyer *eliminated*, one by one, the possibilities of the prisoner's innocence. ("To eliminate" means "to thrust out," as from an equation. It does not mean "to draw out from." When you pick a truth out of a mass of details, you have not *eliminated* it, but found it. "To eliminate" it would be to throw it aside.)

16. Extend, give: We *gave* the new mayor a dinner last week. Down the big hall, on every side, *extended* long tables. The outgoing mayor *extended* his hand to his successor very cordially. ("To extend a dinner" to a man is a common but faulty expression.)

17. Expect, suppose: I had not *expected* this opposition. I *suppose* you were as much surprised as I was. ("Expect" refers to the future only. It is not a synonym of "suppose," "suspect," "think," "conclude," "imagine," etc.)

18. Fly, flee, flow: The murderers of Lawton were forced to *flee*. In their flight they passed by that same swiftly *flowing* river on whose banks they had committed the crime. They *fled*

almost as swiftly as birds *fly*. (The correct forms of these verbs are: "fly," "flew," "flown"; "flee," "fled," "fled"; "flow," "flowed," "flowed." Good use allows, as a figure of speech, "He *flew* before the coming punishment," etc.)

19. Fix, mend: The watchmaker first *mended* the clock. Then he *fixed* it steadily on the wall. ("Fix" in the sense of "mend" or "repair" is a common but slovenly usage. Note the correct use of the word in such expressions as "*fixing* a negative" and "*fixing* [i. e., settling, establishing] the meaning of a word.")

20. Hanged, hung: The murderer was betrayed by the long and peculiarly black locks which *hung* down over his shoulders. After a speedy trial, he was as speedily *hanged*. (The past tense and the past participle of the verb "to hang," meaning "to put to death by hanging;" are "hanged," not "hung.")

21. Inaugurate, commence, begin: (*The Century Dictionary* says that "inaugurate" means: 1, to "invest formally with an office"; 2, to "make a formal beginning of something of importance." Thus, we *inaugurate* a president or a movement for tariff reform. "Commence" and "begin" are synonymous, but the *Century*—and most critics—prefer "begin" to "commence," especially "before another verb in the infinitive." The reasons for the preference are that "begin" is both a native word and a simpler word.)

22. Leave, let: *Leave* it, then. *Let* it stand exactly as it is. (The use of "leave" for "let" [e.g., "Leave it be"] is a vulgarism.)

23. Lie, lay: Having *laid* the book on the table, he *lay* down at once. (These two verbs are among the most commonly misused words. Usually the verb "lay," "laid," "laid," is transitive and should take an object. The verb "lie," "lay," "lain" is intransitive or reflexive and should have no object.)

24. Learn, teach: He *taught* me so well that I *learned* to speak French in six months. (The use of "learn" for "teach," as in, "He *learned* me to write," though very old, is a vulgarism.)

25. Love, like: We *like* candy and excursions. We *love* our parents. (The use of "love" for "like" shows immaturity or sentimentality.)

26. May, can: *May* I have that French book? Yes, but *can* you read it? ("Can" implies only ability to do something. "May" asks for permission. "*Can* I open the door?" and, "*Can* I go?" are usually incorrect. Wherever you mean, "Will you grant me permission?" use "may.")

27. Negotiate, sell: (a glance at the dictionary will show the various meanings of "negotiate." Its use in commercial language in the sense of "sell" seems permissible only when the transaction is one of some importance. We say properly that Brazil *negotiated* the sale of a warship to the United States. We can not say that Mr. Jones *negotiated* the purchase of a lawn-mower. The use of "negotiate"="manage" is slang; e. g., "In his first leap the horse *negotiated* a ten-foot fence")

28. Purpose, propose: Since I *purpose* to leave town at once, I shall *propose* a new plan immediately. (Careful writers usually observe this distinction. In colloquial English the words are often confused.)

29. Proscribe, prescribe: The emperor *prescribed* for his courtiers a course of action which speedily brought about a revolt. Then he *proscribed* the leaders of the rebellion.

30. Promise, assure: I *assure* you I shall *promise* no such thing. (Colloquially the two words are often confused.)

31. Resume, sum up: I *resumed* my speech after the interruption, but could not go on well, and was forced *to sum up* hastily. ("Resume" in the sense of "sum up" is a usage caught from the French word *résumer*.)

32. Stop, stay: The boat *stopped* at Porter's Landing, where I went ashore and *stayed* for the rest of the day. ("To stop" means "to cause a cessation of action," or "to cease acting." "To stay" means "to remain." Hence, "I *stopped* with my friend for a month," is incorrect.)

33. Sit, set: Will you *sit* down? Yes, after I have *set* this basket on the table. (Adequate comment on these verbs is impossible here. Look the words up in a good dictionary.)

34. State, say: He *stated* the case with great formality. I *said* I could not grant his request. (In the second sentence above, "state" in the place of "say" would be a pretentious impropriety. Shun the sentence, "I want to *state* right here.")

35. Transpire, happen: It soon *transpired* that an event of great moment had *happened* at the council board. (Note the derivation of "transpire." The word means "to become known." But such sentences as "A most incompetent governor-general has *transpired* in the Philippines," are common in newspapers.)

78. Nouns.

1. Act, action, deed: (of these words *The Century Dictionary*

says in part: "In many cases these words are synonymous, but *action* [in the singular] denotes more particularly the operation, *act* and *deed* the accomplished result. Only *action* may be used to signify the doing or the method of doing. . . . An *action* may include many *acts*, while *act* is generally individual").

2. Alternative, choice: Going or staying is your *alternative.* Among the three courses of action already abandoned by you there was no *choice.* ("Alternative" implies a choice between *two* things, or courses of action. When only one course is possible, there is no alternative. The word can not properly be applied to a choice among more than two things or courses of action.)

3. Avocation, vocation: For eight years Mr. Smith's *vocation* was making shoes. His *avocation* was hunting. ("Avocation," because of the prefix "a," means "a calling away from." It should never be used for "trade" or "profession.")

4. Acceptance, acceptation: ("acceptance" should be used "for the act of accepting," "acceptation for "the state of being accepted." See the *New English Dictionary*, the *Century*, or any other good dictionary).

5. Access, accession: Henry V. of England changed greatly on his *accession* to the throne. To all his disreputable companions of the old days he denied *access.* (These two words have so many different meanings that it would be useless to try to give them here. But if, in the sentences above, the two be transposed, the student will have a good example of the common error in using them. Consult a good dictionary about these words.)

6. Balance, remainder: We gave the *remainder* of the day to an attempt to find the transposed figures that made the *balance* of our cash book wrong. ("Balance" in the sense of "rest" or "remainder" is an overworked figure of speech taken from commercial life. The *Century* says it is colloquial and of American origin.)

7. Council, counsel: The *council* of Governor Smith gave the strikers good *counsel.* (The words are pretty well confused. In general, it may be said that the "council" is an advising body; "counsel" is the advice they give. Note, however, the use of "counsel" to indicate a lawyer.)

8. Character, reputation: His *character* is so good that we could not smirch his *reputation* if we tried. (In general, "reputation" is the estimate the public has of one's "character.")

9. Depot, railway station: The hasty massing of the troops

made it necessary to turn the *railway station* into a *depot* of army supplies. (The use of *depot* for *station* is particularly unfortunate, for it robs us of the best word we have to express a place for collecting or storing goods.)

10. Educator, teacher: ("educator" is a rather pompous word for "a specialist in education." Its use as a synonym of "teacher" is to be condemned. "I am thankful," said a famous classical scholar, "that I'm not an *educator*; I'm only a *teacher*.")

11. Emigration, immigration: (note the force of the prefixes). When men leave a foreign country to settle in America, they are *emigrants*. When they enter New York, they are *immigrants*.

12. Enormity, enormousness: The *enormousness* of this prince's wealth was equaled only by the *enormity* of the crimes he had committed in amassing it. ("Enormity" is "enormousness" in a bad sense.)

13. Female, woman: The *female* of the human kind is called *woman*. (To say, "A *female* has been found dead at the roadside," when the body is that of a woman, is wrong. The writers of the early nineteenth century used the word freely in this sense, but good use now condemns it as a vulgarism. Among the ranks of the pretentious and the half-educated there is an aversion to the simple and excellent word "woman.")

14. Gentleman, man; lady, woman: Not all *men* are *gentlemen*, and not all *women* are *ladies*. (No adequate comment on these words can be given here. Look them up in a good dictionary. Use "gentleman" and "lady" very sparingly. Shun the phrases "gentleman friend" and "lady friend" as vulgarisms.)

15. House, home: A *home* is the place in which one has a fixed residence. (The two words are not synonymous: the *house*, so to speak, contains the *home*. One builds, not a *home*, but a *house*.)

16. Invention, discovery: (see "discover," section 77).

17. Individual, man, woman: Though we condemn the society as a whole, we may freely admire some *individuals* belonging to it, since they are *men* and *women* of firm and stalwart character. ("Individual" comes from the Latin *individuus* [indivisible], and may stand for "man" or "woman" "only when members of a class are viewed as atoms or units of a whole."[1] Its use as an exact synonym of "person," "man," or "woman" is common but objectionable.)

[1] Quoted from Hodgson's *Errors in English*.

18. Limit, limitation: The *limits* placed upon Frederick the Great's youthful activity were likely to produce a corresponding *limitation* of intellect. (Generally, "limits" means the physical bounds.)

19. Loan, lend: We *lent* the money to him. For the *loan* he was grateful. (The regular verb from the noun "loan" is "lend." "Loan" is not properly a verb, but a noun. The *Century* says of the use of "loan" as a transitive verb, that it is "an objectionable use, rare in Great Britain.")

20. Observation, observance: The *observation* of the stars led in the past, to many religious *observances*.

21. Party, person: The *party* of tramps contained ten *persons*, men, women, and children. ("Party," in the sense of "man" or "person," is inexcusable. Note, however, the peculiar and legal use of the word in, "Smith was a *party* to the crime," "a *party* to the contract," and "the *party* of the first part.")

22. Plenty, plentiful: Money is *plentiful* among farmers now, because last fall they had *plenty* of grain. ("Plenty" is a noun, and, colloquially, an adjective, but not an adverb. "*Plenty good*" is a vulgarism.)

23. Portion, part: ("portion" contains the idea of a distinct setting aside. "*Portion*," says the *Century*, "is often used in a stilted way when *part* would be simpler and better." But the distinction is hard to observe and seems to be dying).

24. Professor, instructor, teacher: The university ranks its *teachers* as *professors* and *instructors*. ("Professor" means only an instructor of professorial rank in an institution that grants degrees.)

25. Quantity, number: I have for sale a vast *quantity* of grain, but only a small *number* of squashes. ("Quantity" measures bulk; "number" counts the units. We can not speak of a *quantity* of men or books.)

26. Rendition, rendering, reading, playing: The *rendition* of the town to the conqueror was speedily accomplished. The actor's *rendering* of his part was good. The elocutionist's *reading* was excellent. The actress *played* the chambermaid's part rather poorly. (Dickens says: "By the way, that word, Reading, in its critical use, always charms me. An actress's Reading of a chambermaid, a dancer's Reading of a hornpipe, a singer's Reading of a song, a marine painter's Reading of the sea, the kettle-drummer's Reading of an instrumental passage, are

phrases ever youthful and delightful."[1] "Rendition" has two legitimate meanings: 1, translation, 2, surrender. Its use as equivalent to "reproducing artistically" is objectionable.)

27. Recipe, receipt: Here is a *receipt* for your money and a *recipe* for apple pies. (The use of "recipe" for "directions for compounding" is preferable to "receipt" simply because the latter word has a second meaning.)

28. Relative, relation: To my *relatives* I stand in an unusual *relation* of enmity. (Precisians say that "relation" in the sense of "family connection" is to be avoided because it has also the more general meaning indicated in the sentence above. But many careful writers fail to observe the distinction.)

29. Right, duty: It is not *right* to say, "You had a *right* to tell me," when you mean, "It was your *duty* to tell me."

30. Statue, statute, stature: The small *statue* of Napoleon is reproduced accurately in this *statue*. A special *statute* provides that every defacement of the *statue* shall be a criminal offense.

31. Storm, shower: ("storm" is often used bombastically in place of "shower." "Storm" means properly a more or less violent disturbance of the elements).

32. Scholar, student, pupil: Of the many high-school *pupils* (or *students*) only a small number become university *students*, and of the *students* in the university and in the world at large only a few become real *scholars*.

33. School, college, university: The *school* year and the *college* year do not often coincide. (Every institution of learning is, of course, a "school," but the best usage condemns such sentences as, "I went to Harvard; it is a good *school*.")

34. Team, carriage, etc.: ("team" is incorrectly used in America to denote a vehicle. It properly refers to two or more animals harnessed together. Its use in such phrases as the "football *team*" has been called colloquial, but seems really unobjectionable).

79. Adverbs.

1. Awfully, very: She is *very* pretty. (Save "awful" and "awfully" for cases in which awe is inspired. "*Awfully* good," "*awfully* pretty," and all similar phrases are slang.)

2. Continuously, continually: (see "continuous," "continual," section 78)

[1] Quoted from Hodgson's *Errors in English*.

3. Directly, as soon as: *As soon as* he got to New York he walked *directly* to his brother's office. (Do not say, "I'll go, *directly* I get there.")

4. Most, almost: Many of us were *almost* unable to continue our journey. We were, in fact, *most* plucky to have got even that far. ("Most," as an adverb, means: 1, "in the greatest possible degree"; 2, "chiefly." "Almost" means "nearly.")

5. Quite, very, rather: When you are *quite* done with joking, I hope you will abandon your *rather* unmanly behavior. It is *very* childish. ("Quite" means "entirely"; it never has properly the meaning of "very" or "rather." Note the correct use of the word with negatives [e. g., "It is not quite done,"] and in such phrases as "*quite* so." "*Quite* warm," "*quite* a little," "*quite* clever," etc., are colloquial, to say the least.)

80. Prepositions and Conjunctions.

1. Among, between: *Between* these two courses of action I can choose easily. If the choice lay *among* three or four courses, I should be puzzled. ("Between" implies two things or courses of action; "among," more than two.)

2. As, that: (the use of "as" instead of "that" to introduce an object clause after "say," "think," "know," etc., is dialectic; e. g., "I don't know *as* I do." See the *Century Dictionary*).

3. Except, unless: Do not agree to his proposition *unless* I write you to do so. *Except* for the final clause, I am likely to agree to his request. ("Except" as a conjunction is archaic; e. g., "Except a man be born again . . . " Do not say, "I will not go *except* you go too.")

4. In, into: *In* the room *into* which he had pushed the boy, was a large table. (Compare the distinction in Latin and German between "motion in" and "motion to.")

5. Like, as: ("like" is not properly a conjunction. Such sentences as, "It seems *like* I ought to go," are entirely improper).

6. Without, unless: I shall not go *unless* you come. We never move *without* due preparation.

81. Adjectives.

1. Alone, only: (*Worcester's Dictionary* says: "That is *alone* which is unaccompanied; that is *only* of which there is no other").

2. Apt, likely, liable: The *apt* scholar is *likely* (or *apt*) to

succeed, but often his over-exertion makes him *liable* to ill-health.

3. Condign, great: His *great* crime received *condign* punishment. ("Condign"—from the Latin *con-dignus*—meant originally "worthy." Idiom inclines to a restriction of the word to phrases implying blame or punishment. "He received *condign* reward," is of doubtful correctness. "Condign" is never a verb.)

4. Continual, continuous: The calls for aid are *continual* (i. e., recurrent). The sheet of ice is *continuous*. ("Continuous" denotes an unbroken continuity. "Continual" denotes a close and more or less regular succession of things, rather than absolute continuity.)

5. Clever, kind: Only a *clever* man would have done that *kind* action so unobtrusively. ("Clever," in the sense of "pleasant," "affable," or "kind," is a localism.)

6. Contemptible, contemptuous: It is well to be *contemptuous* of *contemptible* people.

7. Corporal, corporeal: *Corporal* punishment can be given only to those having *corporeal* existence.

8. Deadly, deathly: The *deadly* poison produced a *deathly* look at once. ("Deathly" means "like death"; "deadly" means "fatal.")

9. Dangerous, in danger: He was sick ten days, but was not thought to be *in danger*. The disease was, however, far more *dangerous* than was supposed. (A newspaper once said, "Mr. White, who died yesterday, was sick ten days, but was not thought to be *dangerous*.")

10. Definite, definitive: The judge's opinion was so *definite* and comprehensive that I said, "That is a *definitive* decision" (i. e., it settled the matter).

11. Distinct, distinctive: Most men are undecided enough to have three or four *distinct* ways of solving the same problem. Only the man who has one definite solution can be said to have a *distinctive* method.

12. Eminent, prominent: Many a political leader is a *prominent* but not an *eminent* man.

13. Elegant, excellent, pleasing: Really *elegant* furniture must be both *excellent* and *pleasing*. (Unless you are perfectly sure of its meaning, "elegant" is a good word to avoid.)

14. Exceptional, exceptionable: John's conduct is, to be sure, *exceptional;* but it is too self-forgetful to be *exceptionable*.

("Exceptional" means "out of the ordinary"; "exceptionable" means "open to adverse comment.")

15. Horrid, unpleasant: At first his clammy touch was merely *unpleasant.* At last it grew even *horrid.*

16. Healthy, healthful, wholesome: Man can not be *healthy* without *wholesome* food and a *healthful* climate.

17. Less, fewer: The *fewer* the workmen, the *less* will be the money paid out. ("With reference to size and number the proper words are *smaller* and *fewer.*"—*The Century Dictionary.*)

18. Impracticable, impassable: Since the broken bridge made the road *impassable* any advance was *impracticable.*

19. Mad, angry: A *mad*-man may not be *angry* at all.

20. Mutual, common: A *mutual* (reciprocal) repulsion drove Jones and me apart. Yet we had one feeling in *common:* we both disliked bombast.

21. Nice, pleasant, attractive: ("Nice" has a most interesting history. Its origin is the Latin *nescius* [foolish], and its meaning in the English of 1400 is "foolish." Then it gets to mean "foolishly particular," then "particular," then "discriminating," e. g., "a *nice* distinction in words." The transition to "excellent," and then to "pleasing" is easy. In this sense, e. g., "a *nice* boy," "a *nice* book," it seems to have established itself as a respectable colloquialism. But in writing, the meaning of "discriminating" is still to be preferred.

22. Notorious, noted: Carlyle was a *noted* man; Jesse James was a *notorious* one. ("Notoriόus" means "widely but unfavorably known.")

23. Oral, verbal: All messages, unless they are like that skinful of powder sent by the Puritans to the Indians, are *verbal,* (i.e. stated in words). But a message is *oral* only when it is spoken.

24. Odd, funny: It was the *oddest* and at the same time the most lamentable thing that ever happened to me. Yet it was only one step from being *funny.*

25. Posted, informed: He is so well *informed* in matters of bookkeeping that he rarely *posts* his books wrongly. (Well-"posted" for well-"informed" is a commercial phrase to be avoided.)

26. Practicable, practical: Rarely does a *practical* man evolve an *impracticable* plan. ("A *practical* plan" differs in meaning from "a *practicable* plan." Look the words up in the dictionary.)

27. Real, very: (see "very," section 86.)

28. Splendid, pleasant: Our journey through the *splendid* palaces of antiquity was more than *pleasant.* (Never use "splendid" unless actual splendor is implied.)

29. Supreme, last: In his *last* moments he had the *supreme* gratification of seeing the work he had begun completed. (Look up the derivation of "supreme.")

30. Womanly, womanish; manly, mannish; child-like, childish: Maria, the servant in *Twelfth Night,* lacked many *womanly* qualities. But one gives to her more respect than he does to the *womanish* Sir Andrew. (Many of the adjectives ending in "ish" suggest condemnation. To call a man "a child-like person" is to call attention, not unpleasantly, to his simplicity; to call him "childish" is to stigmatize him as immature or silly.)

Exercise XI

A. Define the term impropriety. Which are more frequently found in writing, barbarisms or improprieties? Why? Which are the more harmful? Why? How do improprieties arise? How may you rid your diction of improprieties?

B. Make sentences in which you use the following words correctly:

affect	eliminate	liable
allude	fix	depot
claim	inaugurate	individual
can	balance	party
may	transpire	quite
demean	alternative	professor
discover	avocation	

C. Explain the correct uses of the following words:

likely	clever	mad
between	deadly	nice
continuous	funny	verbal
mannish	splendid	condign

D. Correct the improprieties in the following extracts:

1. In their places we should instill more honest men.

2. Helen? Who was Helen? Jack wondered. His father had never intimidated that there was a girl in the family.

3. There are five females doing excellent work as nurses in the hospital.

4. The teachings of Socrates which I have mentioned, and the fact that he was looked upon alone as a philosopher and a sophist did not bring on the catastrophe.

5. Appropriate services will be held on that day and during the balance of the week.

6. He lived in extenuated circumstances.

7. There is hardly a day in the year that some large concern does not call on our city buyer, offering to close out their stock at a great discount. We always pick out the cream and leave the balance of the stuff for the other fellows. Come this week and see the cream of bargains throughout our large establishment. And, by the way, no matter how little the price, you can always depend on getting dependable clothing at the Golden Eagle; we leave the other stuff alone.

8. During the singing, the mourners seemed to be deeply effected.

9. There was quite a large attendance at the county cattle fair last night.

10. His house is being riddled of its old furniture.

11. His delineation of the negro dialect is perfect.

12. To what baseness will he not demean himself?—THACKERAY: *Henry Esmond.*

13. The truculent sycophancy of our nation toward foreign potentates is a blot on our character.

14. The East is very reticent to take up new ideas.

15. Harry Warrington was not faithless . . to that other individual with whom, as we have seen, the youth had lately been smitten.—THACKERAY: *The Virginians.*

16. . . . I did not even care to go and see my Lord Ferrers tried and hung.—THACKERAY: *The Virginians.*

17. The process is evidently equivalent to drowning a man in a slow and most tortuous manner.

18. I expect this is a good day to go down river.

19. They are always, as I said, more or less stupid, and cannot conceive of anything else so nice as money.—RUSKIN: *The Crown of Wild Olive.*

20. Though I was extremely mad at this visit, yet I so heartily rejoiced at their going, that I would not suffer myself to think gravely about it.—MISS BURNEY: *Evelina.*

21. They cleared the whole tract, in contemplation of making it a park.

22. That this has been so in one instance I have the creditable testimony of a well-known ~~individual~~.

23. I am sorry to hear my honorable friend stand mute.

24. Addison claims to take leading rank as a moralist.—MATTHEW ARNOLD: *Essays in Criticism*, First Series.

25. The automobile found no trouble in negotiating the very steep hill it met.

26. I have been right busy; so I couldn't get the theme done.

27. Boston offers exceptionable advantages in the way of libraries and museums.

28. ~~Directly~~ Ole Bull began to play, he shook his long hair over his face.

29. "The conversation of educated females is like syllabub, all froth and all sweetness."

30. "The journey may be practical; anyway, I'll risk it," said he.

31. According to the common acceptance of the word, this man was a traitor.

32. I got into the team and drove off.

33. Lack of space forbids me treating even one or two points in a thoroughly concise manner.

34. I thought the tone of the *Jungle Book* would be of the same caliber as Hawthorne's *Wonder Book*.

35. The disappearance of articles led to the apprehension of three juveniles.

36. I thanked Miss Smith very much for being so kind as to learn us how to cook.

37. It is a well-known fact that the parents of European children exact a stronger authority over them than American parents do over their children.

38. President Roosevelt now assumes the duty of Chief Executor of the United States.

39. He never stopped long in one place, but moved from one town to another frequently.

40. Can I have a piece of pie?

41. Can I open the door?

42. If a single word could resume him, it would be "academic."—DR. GARNETT, on Matthew Arnold in the *National Dictionary of Biography*.

43. Indeed, his pet aversion, the Spanish Academicians who failed to make him one of their number, and whose sins are

many, never issued a volume containing more aggravating slips of the pen and of the attention than occur in Mr. Harisse's "Terre-Neuve."—*The Nation*, Vol. 74, No. 1922.

E. Insert the correct word ("can" or "may") in the blanks left in the following sentences:

1. ..... I punish him for that offense, Mr. Robinson?
2. ..... the teacher punish him so effectively as to hinder a second offense?
3. ..... we ask him to come now, under the circumstances?
4. ..... we ask him to come, please?
5. I..... go soon. I shall if I .....
6. ..... you oblige me with a light?
7. ..... Yale beat Harvard this year?
8. ..... we not hold this position against all?

F. Why are errors in the use of "shall" and "will" classed among improprieties rather than among mistakes in grammar?

G. What special meanings have "should" and "would"?

H. What was the original meaning of "shall"? Of "will"?

I. Is it correct to use "will" with the first person in questions? Why? Give all the rules for the use of "shall" and "will" as stated in the text.

J. Correct the errors in the use of "shall" and "will," "should" and "would," in the following sentences, and justify your corrections:

1. As long as they continue to shun such a life, so long will we continue to have corruption and misery.
2. I think we will not be able to finish by six o'clock.
3. I know I will get a better grade of goods than this at the next store.
4. The question that agitated us was, if the lake were rough would we get seasick?
5. We will never be able to purify politics so long as the best men will not go to the polls.
6. Will I go and get the flowers for you?

7. Will you be at home to-morrow afternoon?

8. Jane said she would be ill if she did not get out of doors oftener.

9. If we could only get even with them, we would have the inside track.

10. We will readily see that the rule is unjust.

11. I had a suspicion that I would not get there on time.

12. Unless there is a clear line of demarcation between these classes—the church and the world—we will simply be swamped

K. Insert the correct forms—"shall" or "will," "should" or "would"—in the blanks left in the following sentences:

1. I shall not be able to recite to-morrow, if I am as hoarse as I was after the last ball game.

2. Grant's last directions to his aide were: "You will manage this with secrecy and dispatch."

3. We will finish this piece of work, come what may.

4. The expressman will come for the trunks at two o'clock.

5. If you sit in that draught you will take cold.

6. With determination in his voice the old man said: "They shall suffer for this."

7. If we don't hurry, we shall be late.

8. How often will I have to tell you that you are to come in before it is dark? You will not go out again after dinner this week.

9. If I were to revisit my old home, I, ..., I know, find it lamentably changed.

10. He says he would not know the result of the examination for a week.

11. I wrote her that if she would come to us now, we ..... be able to make her visit pleasanter than it would be later in the year.

12. He said he wished that I ....., be frank, but if I ....., tell him just what I thought, he ..... never forgive me.

13. The doctor said he ..... be here in an hour.

14. I ..... not forget your kindness.

15. The faculty have decreed that Friday ..... be a holiday.

16. The faculty had decreed that Friday ..... be a holiday.

17. The time is coming when we ..... find travel a very prosaic thing.

18. He is afraid that he will not pass the examination.

19. If letters come during your absence, shall I forward them to you?

20. ..... you be in your office between two and three to-morrow?

21. I ..... be sorry to think that I had lost my temper.

22. If my brother ..... speak to me as John speaks to his sister, I ..... resent it.

23. If I were to go away, ... you be sorry?

24. He says he ..... be in New York at the time we are there.

25. ..... you feel the air if I open this window?

26. The salesman promised that the parcel ..... be here by six o'clock.

27. If the custom of using check-reins ..... be abolished, we ..... not be any the worse for the change and the horses ..... be much more comfortable.

28. If it ..... rain we ..... have to give up the picnic.

29. Our cook is a treasure, and I don't know what we ..... do without her.

30. He said that, as he was a short-distance runner, he ..... be foolish to enter for the mile race.

L. Explain the uses of "shall" and "will," "should," and "would" in the following extracts:

1. How long I shall love him I can no more tell
Than, had I a fever, when I should be well.
My passion shall kill me before I will show it,
And yet I would give all the world did he know it.
SIR GEORGE ETHEREGE, quoted by R. G. White.

2. He (Montezuma) begs only that when he shall relate his sufferings you will consider him as an Indian prince, and not expect any other eloquence from his simplicity than what his griefs have furnished him withal.—DRYDEN: Dedication of *The Indian Emperor.*

3. No, but there is a delightful little boat which goes from Antwerp to Rotterdam, taking the whole day to wind in and out among the islands of Zeeland, by means of which you shall see for two guilders as much of Holland as most people don't see for two hundred.—GRACE ELLERY CHANNING, in *The Boston Evening Transcript.*

M. Improprieties are often the result of an ignorance of the meaning of prefixes. Below is a list of common Latin prefixes, with their English meanings. Name words in which each prefix occurs, and define the words.

a, ab—away, off
ad—to, toward
ambi, amb—around, about
ante—before
circum—around, about
contra—against
com (con, col, cor)—together, with, completely, thoroughly
de—down from, down, of
dis, di—asunder
e, ex—out, forth, without (implying freedom from)
extra—beyond
in (ig, il, im, ir)—not
inter—between, together
per—through, thoroughly; (sometimes in a bad sense, breaking through, disregarding)
post—after, behind
prae—before
praeter—before, beyond
pro—forth, forward, before, for
re, red—back, again, in return
sed, se—apart, aside
super—over, upon, above
trans—across, through, completely
ultra—beyond, across

CHAPTER XII

GRAMMAR—GOOD USE IN THE SENTENCE

82. The Sense in Which Grammar Is Here Used.—"Grammar," says the author of a recent text-book on that subject, "is a systematic description of the essential principles of a language or a group of languages."[1] He divides grammar into orthoëpy (pronunciation), orthography (spelling), classification of words, inflection, and syntax. Of these five divisions, rhetoric, which is concerned mainly with the relation of words in sentences, deals with but two—inflection, or the changes in the forms of words to indicate their various grammatical relations; and syntax, or the rules governing the combination of words into sentences. For the purposes of this chapter, grammar may be used as the equivalent of inflection and syntax, and defined as good use in sentence construction. Grammatical errors, or solecisms,[2] are then, like barbarisms and improprieties, violations of good use.

Before proceeding to a statement of the principal solecisms, three general statements may be made:

1. A sentence, as we have learned, is the expression of a complete thought by means of words that are united grammatically. Hence, the use of phrases or dependent clauses as sentences is ungrammatical.[2] For a more extended treatment of this point, see section 24.

2. The part of speech to which a word belongs is settled by its construction, and the same word may at one time

[1] Professor G. R. Carpenter, *Principles of English Grammar.*

[2] A related fault, not strictly speaking a solecism, is the use in writing of sentences declarative in meaning and punctuation, but exclamatory in form; e.g., "He's such a rich man," and "Milton loved only the sublime and his ideals are so high."

be a verb, at another an adjective or a noun. For instance, in "Early rising is a good thing," "rising" is a noun used as a simple subject; in "He was rising slowly when he fired," it is a verbal adjective used with the copula "was" to form the simple predicate.

3. A group of words may be grammatically the equivalent of a single part of speech. Failure to remember this produces solecisms. For instance, "Excuse me being here," is wrong, because "being here" is structurally a noun, and takes an adjective modifier. The sentence should read, "Excuse my being here."

A list of the commoner solecisms follows. The rules given are important, and should be learned. But it is useless to memorize a grammatical rule unless its application is understood. The student should analyze carefully all the illustrative sentences.

83. Nouns.—1. *Verbal Nouns Confused with Participles.*—The verbal noun in "ing" should not be used as if it were a participle. In "Julia's mother does not approve of Julia going to college," "going" is a verbal noun, and "Julia" should be the possessive noun (i. e., the adjective) "Julia's." A similar rule holds for pronouns; "There is danger of him missing the train," should be, "There is danger of his missing the train."[1] Scan such constructions carefully to see whether the questionable word is a verb, an adjective, or a noun.

2. *The Possessive in "'s" and the Possessive Phrase with "of."*—The possessive form in "'s" should not be used of inanimate objects. To speak of the "house's roof," "the hat's top," "New York's mayor," amounts to a weak and objectionable personification of inanimate nouns. Say "the roof of the house," "the top of the hat," "the mayor of New York." Exceptions are: (1)

[1] The construction here condemned is in much wider and better use in England than in America.

established personifications, such as "the ship's side"; (2) idiomatic phrases, such as "for mercy's sake," "for conscience' sake"; (3) genitives of measure, such as "the day's work," "a year's pay," "a span's breadth."

3. *False Plurals.*—In using foreign nouns, the careless writer is likely to use the singular for the plural, and vice versa. The plurals of the words given below should be looked up in the dictionary and memorized:

cherub	animalcule	seraph
phenomenon	dictum	stratum
bacterium	curriculum	alumna
erratum	tableau	datum
fungus	addendum	terminus
	alumnus	

Some words—e. g., "necropolis" and "metropolis"—occur only in the singular. Some words which occur in but one form are used, now in the singular, now in the plural; e. g., "ethics," "politics," "athletics," "mathematics." But modern usage inclines "to treat words in '-ics' (except perhaps 'athletics') as singular."[1]

84. Pronouns.—1. *Errors in Case.*—Unlike the English noun, the English pronoun has still enough inflection to produce frequent errors in case. The uneducated man says, "Me and him is here." The half-educated frequently says correctly, "Between you and me," and then, fearful of having made a mistake, shifts hurriedly to the incorrect "Between you and I." Even the educated man frequently puts a pronoun in the wrong case, forgetting for the moment its relation to the other words in the sentence. So, "If I were he" becomes the incorrect "If I were him." Again, "I could not punish the boy, who I saw to be a cripple," is wrong, because the relative, being the subject of the infinitive "to be," should be in the objective case. When in doubt about the case of a pro-

[1] Professor A. S. Hill, *The Foundations of Rhetoric.*

noun, consider its relation to the verb or the preposition with which it belongs.

2. "*Some*" *for* "*somewhat.*"—The pronoun "some" is often incorrectly used for the adverb "somewhat." "He is *some* better" should be, "He is *somewhat* better."

85. Verbs.—1. *Mistakes in the Principal Parts of Verbs.*—The use of a past tense for a present, of a past participle for an indicative verb, and of a wrongly formed part of the verb, are errors too gross to need much comment. "He done it well," "He come into the room," and "He dove down rapidly," are cases in point. The student should memorize the principal parts of "prove," "do," "come," "overflow," "begin," "bid," "dive," "get."[1] "Hadn't ought" for "ought not to" is an especially objectionable vulgarism. "Ought" is a defective verb with but two forms—"ought" and the archaic "ought-est"—both of which are always either present or past tenses. In "hadn't ought," "ought" is improperly used as a past participle.

2. *The Split Infinitive.*—The insertion of a word between "to," the sign of the infinitive, and the verb itself, as in "to swiftly run," is properly a bit of clumsiness rather than a solecism. Indeed, many writers whose grammar is above reproach commit this fault. It is placed in this chapter because it has been so long accounted a solecism, and because no chapter in this book deals with clumsiness. Note the awkwardness in saying, "The pilgrims decide to each tell two tales."

3. *The Use of the Indicative for the Subjunctive.*—English has lost so many of its inflectional endings that the distinction between the indicative and the subjunctive is nearly gone. Indeed, only the present subjunctive of the verb "to be" has preserved the subjunctive forms in all three persons. In the past subjunctive of "to be" and in

[1] See also "lie," "lay," "sit," "set," section 74.

both subjunctive tenses of all other verbs the only differences in form from the indicative are in the archaic second person singular and in the third person singular, where, for instance, "He goes" is the indicative, "If he go" the subjunctive. Yet there remains a distinction in meaning which good writers strive to preserve. When the condition is one contrary to fact, the subjunctive form is the better. In "If I had your ability, I should not stay here," "had" is subjunctive, even though the form is not different from the indicative form. Write, "If I were you," not, "If I was you." On the other hand, when "if" introduces a supposition conceived of as an actual fact, use the indicative. Write, "If it is bad to spend money loosely, it is equally bad to spend time loosely," because you mean that it is certainly bad to spend money loosely. Again, we write correctly, "If he was there, I must have seen him," our meaning being, "I suppose he really was there." It must be noticed further that there is a difference in meaning between the present and the past subjunctive. "If it be right" implies that it is possibly or even probably right. "If it were right" implies that it is probably not right. The question is entirely one of meaning.

The subjunctive is seldom improperly used for the indicative, but the indicative is often used when the subjunctive would be the more strictly correct form.

86. Adjectives and Adverbs.—1. *"These" and "those" for "this" and "that."*—"These" and "those" are plural; "this" and "that," singular. With "kind," "class," "species" (as a singular), "genus," "sort," and all other collective nouns singular in form, the use of "these" or "those" is ungrammatical. Say "this kind," "that kind," "this class," "that class," "this sort," "that sort."

2. *The Use of the Superlative for the Comparative.*—The comparative form of adjectives and adverbs should be

used when there are only two objects, and hence only one possible difference in degree. "Of her two tall sons, the youngest is the tallest," should be, "Of her two tall sons, the younger is the taller." "Between Harvard and Yale there is not much to choose, but Harvard grows the most rapidly," should be, "Between Harvard and Yale there is not much to choose, but Harvard grows the more rapidly." Similarly, one should not speak of "the last of two," since "last" is superlative.

3. *"Hardly" and "scarcely" with a Negative.*—"He couldn't do it scarcely" and "He oughtn't to go hardly," are samples of an illiterate but not uncommon blunder. Do not use "hardly" or "scarcely" with a negative.

4. *Adjectives Used for Adverbs, and Vice Versa.*—In English, adjectives modify nouns, and adverbs modify verbs, adjectives, and other adverbs. Yet "real" for "very"—e. g., "He's real good to me"—though incorrect, is common. Again, when an adjective ends in "y" (or "ly") the careless often use it as an adverb, as in "He dresses well but not gaudy." Sometimes an adverb is used for an adjective, as in "his then wife" and "the almost murderer of my mother."[1] The commonest improper use of the adverb is its substitution for a predicate adjective. We should write, "The rose smells sweet," not "sweetly," because in this sentence "sweet" does not modify the verb, but the noun; it does not describe the action of smelling, but a quality of the rose, and hence must be an adjective. Similarly, we say, "He feels gentle," because, "He feels gently," means that he performs the action of feeling in a gentle manner.[2]

[1] Crockett, *The Isle of the Winds.*

[2] In "I'm not feeling well" and "His coat looks well on him," "well" is an adjective.

In America, the regular English idiom, "He feels bad," has apparently given place to "He feels badly," perhaps because of a notion that "He feels bad" is ambiguously suggestive of a feeling of wickedness. "Feels badly" is often objected to as a colloquialism for "feels ill."

Among the verbs which always take a predicate adjective are "be" and "become." Among those which, according to the meaning, take either a predicate adjective or an adverb, are "grow," "get," "turn," "remain," "stay," "continue," "seem," "appear," "look," "sound," "smell," "feel," "taste," "stand," "sit," etc.[1]

87. Lack of Agreement in Number.—1. *Subject and Predicate.*—*a.* It ought to be needless to remind the student that "He don't," "We was," and all similar uses of plural subjects with singular verbs are wrong.[2] When, however, the subject is separated from the verb by a plural word, it is easy to slip into making the verb plural; so in the sentence, "The state of affairs are such that we ought to protest," "affairs" has forced "state" out of the writer's mind and driven the verb into the plural. In revising written work, always look carefully at long sentences to see that the verb and the subject, be it noun or pronoun, agree in number.

b. A parenthetical phrase coming after a singular subject frequently leads one into using a plural verb incorrectly. In the sentence, "The president, with all his cabinet, are here," "with all his cabinet" is an adjective phrase; it has no influence on the number of the subject, and "are" should be "is."

c. A collective noun takes a plural verb when the group indicated by the noun is considered as a collection of individual objects; it takes a singular verb when the collec-

[1] Whitney, in his *Essentials of English Grammar* (page 160) calls attention to the fact that with verbs of motion and condition "the qualifying force of the predicate adjective is very often really distributed between the subject and the verb,"—e.g., "He stands firm," "The sun shines bright," "He comes running." "An adjective thus used," he says, "may be distinguished as an adverbial predicate."

[2] When the subject consists of two nouns which are really parts of the same idea, English usage allows the use of a singular verb. Kipling's

"The shouting and the tumult dies"

is a case in point. But the student may well disregard such subtleties for the present.

tion of objects is considered as forming one unit. Both of the following sentences are right. "The audience was held by the tragedian's art as if it were one man. When he ceased, his audience were free to go their ways."

d. "Either," "neither," used as distributive conjunctions require a singular verb; e. g., "Neither Mr. White nor Mr. Brown is in the office."

e. When the words "each," "either," and "neither" are used as pronouns, they take singular verbs: "Each of the men is ready; neither is carefully placed." "None" (originally "no-one") and "all" may be either singular or plural; e. g., "All is done, and now all of us are ready."

2. *Pronoun and Antecedent.—a.* Every singular antecedent prescribes a singular pronoun. So we say, "Everyone gave his mite freely," and, "It sounded as if somebody was breathing hard through his nose." Conversely, every plural antecedent prescribes a plural pronoun and a plural verb; e. g., "His lecture was one of the weakest that have been heard in this hall." Here "lectures" is understood after "weakest," and hence "that" and "have" must be plural.

b. "Either" can not properly be used for "any," or "neither" for "none." "Either" and "neither" are singular. When only two objects are mentioned, "either" or "neither" is used; when more than two, "any" or "none." The following sentences are right: "Either of the two men could have taken any of the three courses; they took none of them, but remained in inactivity. Neither of the two men is excusable." Had it been "any of the two men could" or "took neither of them," the sentences would have been incorrect.

88. False Correlations of the Double Conjunctions.—The correct pairs of conjunctive particles are "either . . . or," "neither . . . nor." It is wrong to write, as Dry-

den does, "For they who have never heard of you can neither love or hate you."

89. Omission of "a" or "the."—There seems to be a conspiracy among careless writers against the article; we often see, "The old and young woman went away," when two persons departed, and, "The fire destroyed a house and office of Mr. Smith's," when the house was in one block and the office in another. When there are two nouns referring to two distinct objects, or when two adjectives make it evident that there is a second noun understood, as in "an old woman and a young (woman)," repeat the article. On the other hand, when, as may be the case with "the cashier and teller," you mean that one person holds both offices, omit the second article.

90. Omission of Words Necessary to the Sense.—Words necessary to the sense are sometimes omitted. Often, as in the sentence, "He used to go nutting every fall, and at times got a good many," the word omitted is found in the sentence as a part of some other word. The last half of the sentence should read, "and at times got a good many nuts." Often, as in, "I never have gone there and never shall," the part of the verb used is made to do duty for another and wholly different part: here, the only form of the verb we have a right to understand is "have gone"; but "shall have gone there" would be nonsense. The sentence should be, "I never have gone there, and never shall go there." A third variety of this error consists in the omission of a phrase (usually a prepositional phrase). "He greets everyone with the same pleasant smile he greets us," should be, "He greets everyone with the same pleasant smile with which he greets us." Errors of this sort are manifold.

91. "Which," Used with a Phrase or a Clause as Its Antecedent.—Some good authors make "which" refer to a phrase or a clause as its antecedent, but the strictest

usage is against this practice. "He wasn't long there—which makes me think he got an unfavorable reception," becomes, according to this rule, "He wasn't long there, a fact which," etc. The student will easily recall the many words,—"a fact," "a thing," "a process"—which serve to fill out the gap in such sentences. But it is doubtful whether the rule will long remain effective.

92. Misuse of "and."—"And" frequently intrudes in such a manner as to spoil the construction of a sentence. The commonest form of this error is the "and which" construction; e. g., "There were several cart-loads of bricks dumped on the lawn and which had to be sorted." Here "and" is superfluous. "And" rightly employed connects two statements of equal grammatical rank.

93. Double Subject and Object.—The sentence, "John, who was here just now, he went to town to buy a hat," is a gross example of an error only too common in the work of careless writers—the use of a double subject. In the second of the following sentences occurs the similar fault of the use of a double object:

In the same manner did these young adders attempt to bite before their fangs were in being. The dam, however, was furnished with very formidable ones, *which* we lifted up (for they fold down when not used), and cut *them* off with the point of our scissors.—GILBERT WHITE: *Natural History of Selborne.*

Exercise XII

A. Define the sentence. Define grammar: (a) in its widest sense, (b) as the word is used in this chapter.

B. Show by illustration how a given word may sometimes be one part of speech, sometimes another. Show how a group of words may be the grammatical equivalent of a part of speech.

C. Give the rules laid down in the text for the use of the possessive.

D. Give the rules for the use of the subjunctive.

E. How do you know when to use a predicate adjective?

F. Give the rules for deciding the number of collective nouns.

G. Distinguish in meaning between: (a) "He looks well," "He looks good"; (b) "He feels warm," "He feels warmly."

H. Point out and correct the solecisms in the following sentences:

1. There has been as great or more of a tendency recently than there was formerly to group as many tenements as possible under one roof.

2. Throughout the entire city but few cases have been found where the greatest care consistent with its use is not given to elevators in constant operation.

3. The cavalry, horseless as yet, is 1,030 strong, but from the present outlook expects to recruit up to 1,200.

4. If anybody will pay for their own telescope, and resolve another nebula, we cackle over the discernment as if it were our own.—RUSKIN: *Sesame and Lilies.*

5. Neither he or I saw the accident.

6. I asked him how he was, and he said he felt bad.

7. He did not seem to grasp the fact's significance.

8. Burke implies that he don't see why Englishmen should blame descendants of Englishmen for acting according to English principles.

9. The polished floor was so slippery that he couldn't keep his balance on it hardly.

10. He was one of those kind of men who are angry if they have to repeat a remark.

11. A rumor reached me too of Judge Pyncheon being missed.—HAWTHORNE: *House of the Seven Gables.*

12. Far from the ragged crowd of the usual gallery "rush," the gallery patrons of grand opera are almost exclusively of the cultured class.

13. A slight illness has, and I fear will, confine me to my room for a few days.

14. We mustn't crack Gaddy's head any more than it is.—KIPLING: *The Story of the Gadsbys.*

15. She was a fat old woman, this Mrs. Gamp, with a husky

voice and a moist eye, which she had the remarkable power of turning up and (only) showing the white of it.—DICKENS: *Martin Chuzzlewit.*

16. When the cross-examination came, the witness begun to cry.

17. This dicta seemed to him very severe.

18. The pupil will soon take pride in the room's appearance.

19. Thoughts which go together must be orderly grouped to build up the paragraph's structure.

20. He even went so far in his generosity as to pay the bill of a fellow traveler who he had never seen before.

21. Excuse me helping myself first, but I was afraid there wouldn't be enough to go around.

22. Number the answers as the questions are.

23. Burke stated that Lord North's plan would produce an endless quarrel among the colonies and bring things to a worse stand than they were then.

24. Caedmon paraphrased the Old and New Testament.

25. I chose the thickest of the two because I thought it would wear the best.

26. "Do not all Americans whittle?" he asked mischievously.

"I never have," I replied smiling.

"I thought they were never happy unless they were.—E. S. de G. TOMPKINS: *Through David's Realm.*

27. The sources of the oil are almost always found at the foot or parallel to the mountain chains.

28. Wahb put in his foot and found it (the spring) was quite warm, and that it felt pleasantly on his skin.—ERNEST SETON-THOMPSON: *The Biography of a Grizzly.*

29. A Prince Rupert drop is a small piece of glass, shaped like an incandescent lamp, which, if the smallest piece of the tail be snipped off, the drop flies into a fine dust with explosive violence.

30. [My experience with the Smith Agency in securing this position warrants me in recommending it highly.] Mr. Smith's wide acquaintance with superintendents and principals and with the rank of schools, and his experience the last twelve years as manager of an agency, enables him to be of great assistance to those seeking positions.

31. As I have previously pointed out, the storage of inflammable or waste material in places or under conditions which make them a menace to the surrounding property, should be

taken and considered whenever proven, as a case of criminal negligence or carelessness, and should by law be made to suffer accordingly.

32. The looking-glass, the polished globes of the andirons, and all other reflecting surfaces, continually present us with portraits, or rather ghosts, of ourselves, which we glance at and straightway forget them. — HAWTHORNE: *The Prophetic Pictures.*

33. His desire to please will be amply demonstrated if favored with a share of your patronage which he earnestly solicits.

34. Mrs. Walker's condition is as good or better than it has been since the accident.

35. I felt that I was giving her another still more acceptable, and which she as promptly adopted.—HENRY JAMES.

36. Though having written previously a number of short and pleasant stories, this book attracted unusual attention as an earnest of what the author could do.—J. H. PATTON, in the Appendix to BROOKE'S *Primer of English Literature.*

37. The sisters Susan and Anna Warner have also laboured successfully. Commencing with *The Wide, Wide World,* they have continued to write many others.

38. It is at best but the school exercise of a young poet learning to write, and who reproduces in his copy book, the copy that has been set him at the page's head.—LOWELL: Cambridge Edition, Vol. II, p. 122.

39. She is but changing her headgear, replied a female attendant, with as much confidence as the favorite lady's maid usually answers the master of a modern family.—SCOTT: *Ivanhoe.*

40. So carefully had he planned his work that only one addenda was necessary.

41. The path, winding and shady, and which ran through the middle of the garden, was often traveled by the old grandfather.

42. The man, whom I found was an honest-looking person, said he had been out of work for three months.

43. The night was concluded in the manner we began the morning.—GOLDSMITH: *The Vicar of Wakefield.*

44. It was not my sister but me that finally solved the difficulty.

45. This dog always showed the edge of his tongue at the side

of his mouth, like a pink rose leaf, which made him look very coquettish.

46. A friend and myself spent part of one day last summer at Niagara.

47. A person seeking the medium of an exchange like ours, when he compares the expense of an individual hunt for a place, can see the economy of using our agency.

48. If he was a little broader in the shoulders, he would have a fine figure.

49. Anthropological data in the hands of pseudo-scientists has resulted in flooding the market with generalizations.—*Nation*, April 10, 1902.

50. The present laws require that a person must live in the state only one year before they may petition for a divorce.

51. Another reason is because when I grow up and if I get married, I could cook his meals so it would not cost them so much as to buy them cooked.

52. These are the two main reasons for a man being thought of as a professional athlete.

53. Take the College Refectory, which in its corps of waiters three-fourths of them are athletes.

54. Pardon me reaching in front of you.

55. These kind of patent egg-beaters are not so good after all as the old-fashioned fork your mother used to use.

56. The strength of Stephen's features were in hers.—WINSTON CHURCHILL: *The Crisis.*

57. If I was him, I'd refuse to stand such treatment.

58. Try stamp-collecting yourself. Spend as much time, money, and thought upon it as I have, and you will soon find yourself a victim of its mysterious charm.

59. His then wife was an invalid, and spent her winters in Florida.

60. Beside the swineherd, for such was Gurth's occupation, was seated, upon one of the fallen Druidical monuments, a person about ten years younger in appearance, and whose dress, though resembling his companion's in form, was of better materials, and of a more fantastic description.—SCOTT: *Ivanhoe.*

61. His office-hours never varied, and he kept himself under as rigid discipline as he expected his men. He is such a very fair-minded man.

62. The Liberal government is furnished an excellent opportunity to form a strong cabinet with Lord Rosebery at its head,

whom the European powers consider can be trusted to make peace as soon as possible.

63. The sister is not at all strong. She looks badly I think.

64. The dip of these strata is very great.

65. Johnson is so artificial a writer we seldom read him for amusement.

66. There is nothing in the realm of botany more puzzling than this phenomena.

67. Elinor says that her new gown fits just lovely.

68. She thinks it is smart to dress very English.

69. She had only one brief memoranda of the subject.

70. Celia loved Rosalind far too well to ever leave her.

71. The maid told the visitor that her mistress hadn't hardly been gone five minutes.

72. Is it not possible to honorably say: Let us have peace?

73. The more important rules, definitions, and observations, and which are therefore the most proper to be committed to memory, are printed with a large type.—*Murray's Grammar.*

74. I will now try to show that the present system of the divorce laws in Rhode Island is lax, and that from this evils result. Also that the recommendation of the committee will if adopted improve the present conditions.

75. Goldsmith shook his head doubtfully, and said he would try and hope for the best.—F. F. MOORE: *The Jessamy Bride.*

76. From this position the harbor presented an entirely different appearance than it did outside.

77. To him the politician dictated whom should be appointed to office.

78. As I have said, the state paid no attention to these kind of facts.

79. Of course they are not supposed, nor do I think they will use, this power in a tyrannical manner, as some have alleged.

80. A careful consideration of these duties of this committee do not give them the least authority for making any such investigation.

81. No one seems to have been willing to assume the responsibility or to make any strenuous effort to suppress the evils.

82. He doesn't need to swear to anything in the petition. Merely signs it and the court is satisfied.

83. Now if the state see that the city, her agent, to whom she has given these powers do not govern her police properly, she

had the right to assume control and manage them as she desires.

84. One of the most impressive sights along the Hudson River are the Palisades.

85. In the basement should be the engine room, which is to heat and ventilate the building.

86. These recommendations provide for stricter proceedings of the court by compelling the serving of the writ when the person can be found, and if either party should be out of the state they shall be personally served with process.

87. The purpose was this: that Mr. Brown might give to his native town not only a park of rare beauty, but also by its means to bring to Wayland once a year some of the most distinguished men of the state.

88. No longer a shy, helpless little Molly Cottontail, ready to fly from a shadow; the mother's love was strong in her.—ERNEST SETON-THOMPSON: *Wild Animals I Have Known.*

89. They staggered just like a drunken man would.

90. We started our foghorn a-blowing and were relieved to see the steamer change her course.

91. Two boys who I am acquainted with were canoeing on the Pawtuxet.

92. The canoe soon sank, and I had to swim, which I was afraid to do before.

93. Neither muskrat nor dog were seen again that afternoon.

94. The breeze held up so good that the captain decided to keep on to Newport.

95. A fisherman had caught an extraordinary large fish.

96. The prospects for a good baseball team is very bright.

97. This loss would not be so serious if there was only another "back-stop" of equal ability.

98. But everything was much different than it is now.

CHAPTER XIII

IDIOM AND TRANSLATION-ENGLISH[1]

94. Idiom Defined.—To express the same idea, the German says, "*Mache die Thüre zu*" ("Make the door to"); the Englishman, "Shut the door." The Frenchman asks, "*Comment vous portez-vous?*" ("How do you carry yourself?"); the Englishman, "How do you do?" The German says, "*Es geht mir ganz gut*" ("It goes to me entirely good"); the Englishman, "I'm pretty well." These differences between English and German and French are differences in what we call "idiom." An idiom is defined by the *Century Dictionary* as "a mode of expression peculiar to a language; a peculiarity of phraseology; a phrase or form of words approved by the usage of a language, whether spoken or written, and often having a significance other than its grammatical or logical one."

Naturally, unidiomatic English is found most often in the speech of foreigners. Even those Englishmen and Americans whose grammar is faulty violate idiom comparatively rarely. For the idiom of our language is, in a sense, born with us. But when we begin to study foreign tongues, the very difference between, say, Latin and English, is likely temporarily to disturb our command of English and to give us two ways of saying things, one English and the other not. For that reason, we now turn to an examination of some common violations of English idiom. Of course, since idiom is illogical habit, no complete classification of errors in idiom is possible. Still, many

[1] Study of this chapter is best deferred until the student has begun the study of a foreign language.

of these errors may be classed roughly as un-English phrasing, un-English grammar, or un-English order of words.

95. Unidiomatic Phrasing.—Even without the influence of a study of foreign tongues, Englishmen and Americans now and again use words in a connection not justified by English idiom. Such errors are a form of impropriety. The few examples cited below may serve to put the student on his guard:

1. I wish to say a few remarks.
2. Do you anticipate to take a trip abroad?
3. Johnson never accomplished originality.
4. I journeyed by the train.
5. I made mention on it.
6. He died with an attack of fever.
7. He had an aversion from this action.
8. The story treated from the arrival of Brut, the great grandson of Æneas, to a Welsh king, Cadwallo, on the isle.
9. For twenty years Milton gave up writing poetry and devoted his time in writing pamphlets for defending his side.
10. You have reason (for "You are right").

It will be noted that a great many of the faults in these sentences come from the use of the wrong preposition. It seems worth while, therefore, to give some of the most usual combinations of prepositions with other words:[1]

abhorrence of	bestow upon
absolve from	change for (a thing)
accord with	change with (a person)
acquit of	comply with
adapted to *or* for	confer on (= give to)
affinity between, to, *or* with	confer with (= talk with)
agree with (a person)	confide in (= trust in)
agree to (a proposal)	confide to (= intrust to)
averse from *or* to	conform to

[1] This list is quoted from Professor A. S. Hill's *Foundations of Rhetoric* which in turn quotes a large part of it from Meiklejohn's *The English Language.*

in conformity with *or* to
convenient for *or* to
conversant with
correspond to *or* with (a thing)
correspond with (a person)
dependent on (*but* independent of)
derogatory to
differ from (a person or thing)
differ from *or* with (in opinion)
disappointed of (what we can not get)
disappointed in (what we have)
dissent from
glad at *or* of
involve in
martyr for *or* to
need of
part from *or* with
profit by
reconcile to *or* with
taste of (food)
taste for (art)
thirst for *or* after.

96. Unidiomatic Constructions.—Constructions not English are usually the result of a literal translation of markedly idiomatic foreign constructions. The chief danger for the student is that he will copy the sentence-structure of French, German, or Latin. Many a student of French employs in English the highly exclamatory French sentence, and says "What to do!" thinking that he has translated "*Que faire!*" Frequently the accusative of specification is turned directly into English, and the translator writes, "He was easy as to his mind," when he means, "He was easy in his mind." Again, almost every young student of Latin uses the nominative absolute construction too freely in translating. English usage allows some absolutes; e. g., "Generally speaking, the case is this," and, "The king being occupied in a distant part of the kingdom, the commander-in-chief settled the matter." But such sentences as, "He, Marcus Messala being consul, headed a revolt," and, "The general, the bridge having been made, ordered his men to cross the river"—sentences typical of student translations—are obviously clumsy and un-English. The question is in part one of the number of times the absolute is used in a given passage. The absolute construction is properly used perhaps ten times in inflected Latin to once in uninflected English. It is

safe to say that in translating from an inflected language into English, we should use as few absolutes as possible, substituting for the absolutes of the original, causal clauses or participial phrases.

97. Unidiomatic Order of Words.—A sentence may contain none but English words and English constructions and yet be quite unidiomatic, if the order of the words is not that of English. During the first years of acquaintance with a foreign tongue, the danger of falling into such errors is great. The order of words in the French sentence is not very different from that of the English sentence. But in Latin and German, the inflections make possible an order of words impossible in English. In the following sentence, translated from Caesar's *Gallic War*, only the order of words is absolutely wrong. Yet the sentence is not English:

By these things led, and by the influence of Orgetorix moved, they determined those things which to starting pertained, to get ready.

It should read:

Moved by these considerations, and by the influence of Orgetorix, they decided to get ready whatever was necessary for making a start.

Translations from German show the same errors; e. g.:

I have compelled my fancy in old Hellas to wander, and the pictures of that pair of friends to raise, to whom the old world was so rich.

If "to wander" be placed after "fancy," and "to raise" after "and," the sentence becomes English. In both Latin and German a longer and more frequent suspension of the sense is posssible than in English.

98. Translation-English.—Other faults in translation are not rare. To keep rigidly to the punctuation and the sentence division of the original, to translate Latin pronouns without regard for the fact that English lacks the

fulness of inflection which makes the pronouns clear in Latin, and to copy the very short paragraph of French narrative style, are faults each of which is sufficient to make a passage as a whole unidiomatic, even though every separate clause in it is perfectly idiomatic. To the style of such passages we may apply the name "Translation-English." Examples follow:

Divitiacus spoke in their behalf, the Bellovaci have at all times been under the protection and in alliance with the Haeduan state: driven by their leaders, who said that the Haedui reduced into slavery by Caesar were enduring all sorts of insults and shame, they had revolted from the Haedui and had made war on the Roman people.—CAESAR: *Gallic War.*

Here the translator has followed the punctuation and the sentence-division of the original too closely.

The greatness of my client's wealth was shown. Within four days from the time when these things happened, the news was brought to Chrysogonus in the camp of Lucius Sulla at Volterrae. The greatness of his[1] wealth was shown; the fertility of his estate (for he left thirteen farms, and almost all bordered on the Tiber) and the lack of resources and isolation of my client[2] were pointed out. He who had been very needy on his own estate was very extravagant on another's.

Here the translator has turned the Latin pronouns into English pronouns without regard for clearness. In translating, make your sentences clear, even if all of the pronouns of the original have to give place to nouns or circumlocutions.

In the early part of March, in the year 1841, I was traveling in Corsica.

There are few journeys so picturesque and so agreeable.

Starting from Toulon you reach Ajaccio in twenty hours, or Bastia in twenty-four.

Once there, a horse is readily hired for five francs a day, or purchased for fifty, and this horse, in spite of the smallness of

[1] Whose?

[2] English possessive needed.

the price, will, like the famous mare of the Gascon, which jumped from the Pont Neuf into the Seine, be more serviceable than a French racer.

Over bridges, on which Auriol would have needed a balance-pole, and through by-ways to which Balmah would have clung with hooks, it passes in safety.—DUMAS: *The Corsican Brothers.*

Here the translator has followed the paragraphing of the French original. But English usage does not sanction so free a use of the short paragraph.

From the point of view of good English, the importance of avoiding slavish adherence to the original in translation can hardly be overestimated. No one can consistently translate good Latin or French or German into bad English without losing almost all of his imperfect command of his native tongue. Class translations, like all others, should be, first and foremost, English. Then, and only then, is there a legitimate chance to bring the translation into exact conformity with the sense of the original. Some noted teachers of Latin go so far as to make their pupils translate Latin slang into modern English slang. But perhaps this is going too far. The teacher of English is anxious only that the student shall not acquire a foreign language at the expense of his English. The student should be constantly on the watch lest there creep into translations ostensibly English, foreign fashions of punctuation, diction, and grammar. For when an Englishman or an American has lost the ability to talk and write in the English fashion, he may as well buy no more paper and ink. His work will be unidiomatic and therefore harsh and obscure.

Exercise XIII

A. Define idiom. Why is an accurate classification of faults in idiom impossible? Under what three heads may many violations of idiom be classed? Give examples.

B. Does idiom govern only words and phrases? Is the duty of a translator done when he has found synonyms for the foreign words? When he has translated the words approximately, and made sentences of English form? Why is scrupulous translation important?

C. Which of these translations is the better? Give specific reasons for your decision.

You ask us, Gratius, why we are pleased by the great talent of this man. Because it furnishes us with that which refreshes the mind after the quarreling of the forum and rests our ears after wearisome dissension. Or do you think because we daily speak about such a variety of affairs, it is sufficient for us unless we train our minds by study, or do you think our minds can bear such a strain unless we relax them by the pleasures received from these studies? for my part I confess to have given myself over to these studies: let others be ashamed who so bury themselves in books that they bring out of them nothing for common advantage or do not bring their knowledge to the light and view of others; moreover, why should I be ashamed, jurors, I who for so many years have lived in such a way that never either personal advantage or love of ease has drawn me from duty, or pleasures called me or finally sleep kept me back?—CICERO: *Archias.*

2. You ask me, Gratius, why I am so pleased with this man. It is because he supplies us with something which will refresh our minds after the noise of the forum, and rest our ears when they are tired by altercations. How do you think we can supply ourselves with material for speaking daily on such a variety of subjects unless we train our minds by study? How can we make our minds able to bear such a strain unless we relax them by the pleasure of reading? I admit that I have given myself to these pursuits. Let those be ashamed who have so buried themselves in their books that they gain no benefit from them, or bring none into view or light. But why, jurors, should I be ashamed, I, who have lived so many years without ever letting selfish convenience or desire for peace draw me away, or pleasure call me, or even sleep keep me back?—CICERO: *Archias.*

D. Point out certain differences between English and French sentences; between English and Latin sentences;

between English and German sentences; between French and English paragraphing.

E. Frame sentences embodying the English idioms given below. Add other idioms to the list:

1. The so-called "double possessive"; e. g., "this picture of John's."
2. "Either" at the end of a negative sentence; e. g., "I did not go, either."
3. Many a.
4. To get wind of.
5. On hand.
6. To call to account.
7. To take advantage of.
8. To turn the tables.
9. To take amiss.
10. To pay attention.
11. To avail oneself of.
12. To be badly off, or well off.
13. To have a hand in (anything).
14. To have a mind to (i. e., to intend).
15. To be bent upon (i. e., to be determined).
16. To catch cold.
17. To pay court.
18. To be head over ears in debt, in love, etc.
19. To be above doing (anything).
20. To turn a deaf ear.
21. To take a fancy to (anything).
22. To be on tenter-hooks.
23. To stick in one's crop.
24. Cheek by jowl.

F. Comment on the idiomatic quality of the following sentences:[1]

1. After leaving East Greenwich the first town on the route is Wickford.
2. After brushing off my clothes there were not more than ten minutes left.

[1] When the student is asked, as here, to comment on a number of sentences, he should not assume that every example is wrong. Discuss the sentences; then decide which are right and which are wrong.

3. While writing my daily theme there came a knock at the door.

4. He kept up this mad flight for half an hour; then, he becoming tired, we landed him.

5. Taking up our propositions, then, in logical order, the first one that presents itself for our consideration is that existing conditions demand reform.

6. Entering the Union army at an early age, his excellent qualities won for him rapid promotion.

7. The better hotels throughout the city were, as a rule, fairly well patronized, persons passing through the doors in a steady stream.

8. By not specifying exactly what non-support consists in, the term is used to cover other and less creditable causes.

9. The gas having been turned down, he stumbled about in the darkness.

10. He, Marcus Messala and Marcus Piso being consuls, induced by desire of the kingdom, made a conspiracy among the nobles.

11. The weather having been warm several days, the streets were deep in slush.

G. Give examples of the improper use of the accusative of specification. Is the following sentence a case in point?

Chalmers's treatise is, as to eloquence, surpassingly beautiful.—MRS. BROWNING: *Letters.*

H. Correct the following unidiomatic sentences:

1. We shall now contemplate chiefly on them.

2. A great improvement will be made in the terminals of the new bridge in comparison to the old one.

3. The stranger let know his dislike for such medicines.

4. These bones to the fish are for the same purpose.

5. Then his next step is of finding some way to avoid the rules.

6. The question resolves itself to several points.

7 It is more than probable that the illegal liquor traffic would be isolated to certain localities.

8. We can very readily see how that the retailer was forced to sell on Sunday.

9. Our father is a senator: he has for himself more than a thousand serfs.—TOLSTOI: *Cossacks.*

10. The balloon was connected to the ground by a rope.

11. Scarce are flying fish.

12. Sailors hurry from place to place in the endeavor of helping some sick and suffering passenger.

13. I don't know if I can mend it.

14. This refers to the interference of our chapel service.

I. Rewrite the following unidiomatic passages:

1. CONCERNING A YOUTH WHO WAS UNABLE TO LIE

A certain father of a family to whom there was a sufficiently large farm, moreover a son in whom he especially rejoiced, gave this one for a gift on his birthday a little axe. He exhorted him greatly to use the weapon with the highest care, lest it might be for a detriment to himself. The youth promised himself to be about to obey.

When it was necessary for that one, on account of business, to seek a certain walled town situated not far, this one, the axe having been hastily seized, departs into the garden, about to cut down each most flourishing cherry tree.

That one, his home having been resought, inflamed with wrath, the servants being called together, asked who might have been the author of this so great slaughter. All were denying, when this one, running up to that one, "Truly, by Hercules," said he, "O my father, I am unable to lie; I, myself, cut down the tree with that little axe which thou gavest to me for a present."—(A burlesque translation.)

2. Therefore, for these reasons he was given over from the state by Cneius Pompey. The accuser does not deny this; but blames it. Thus they wish the fortunes of a perfectly innocent man, and the deed of a most excellent general to be condemned. Therefore the life of Cornelius, the deed of Pompey is called to trial. You grant that this man was born of a very honorable family in that state in which he was born, and from his youth up laying aside everything else, he spent his time in our wars, and with our commanders, and was absent from no task, no siege, and no battle. All these things are not only full of praise but also the peculiar traits of Cornelius, nor is there any blame in these things. Whence therefore is the charge? Because Pompey gave him over from the state. A charge against this man? Surely, least of all, unless honor is to be considered a disgrace. Against whom therefore? In actual fact against no one, but in the argument of the accuser against him alone who did

the giving. If he, led on by influence, had gained over his reward a less worthy man, nay, even if a good man, but not so deserving; if, finally he said that something had been done not contrary to what was allowed, but contrary to what was fitting, nevertheless all blame of this kind, ought to be rejected by you, O judges. Now indeed, what is being said? What does the accuser say? That Pompey has done what was not allowed him? This is more weighty than if he said that that had been done by him which was not fitting. For there are some things which are not fitting, even if they are allowed. But whatever is not allowed, certainly is not fitting.—CICERO: *Balbus.*

3. Four years passed.

Deruchette approached her twenty-first year and was never married.

Someone has written somewhere: A fixed idea, it is a gimlet. Each year it causes itself to penetrate by one turn. If someone wishes to draw it out for us the first year, he must tear our hair; the second year he must tear our skin; the third year he must break our bones; the fourth year he must rip out the brain.

Gilliatt was in that fourth year. He had not yet said a word to Deruchette. He dreamed of that charming girl. That was all.

It had happened once, finding himself by chance at Saint Sampson, he had seen Deruchette talking with Lethierry before the door which opened upon the embankment of the quay. Gilliatt had dared to approach very near. He believed it to be sure that at the moment he had passed she had smiled. There was nothing of the impossible in that.

Deruchette heard always from time to time the bag-pipe.

That bag-pipe, Mr. Lethierry he also heard it. He had ended by remarking that music under the windows of Deruchette. The music tender, the circumstances aggravating. A gallant nocturne was not to his taste.—VICTOR HUGO: *The Toilers of the Sea.*

4. He granted to the Haedui asking that they might place the Boii in their borders; to whom he gave lands, and whom they received afterwards into equal condition of right and of liberty as they themselves were.

J. Rewrite the following translation, removing the ambiguous pronouns:

But when he heard what had happened and what they had decreed at Rome and Carthage and when he found that he

was leader and cause of the war, he divided and sold what there was left of the plunder, thinking he ought to delay no longer, and called together his Spanish soldiers and addressed them.—LIVY: xxi, 21.

K. Point out the faults of idiom in the following passage. Why did Kipling make it unidiomatic?

[She knew when it was coming; for Kami would gather his black alpaca coat into a bunch behind him, and, with faded blue eyes that saw neither pupils nor canvas, look back into the past to recall the history of one Binat.] "You have all done not so badly," he would say. "But you shall remember that it is not enough to have the method, and the art, and the power, nor even that which is touch, but you shall have also the conviction that nails the work to the wall. Of the so many I have taught"—here the students would begin to unfix drawing-pins or get their tubes together—"the very so many that I have taught, the best was Binat. All that comes of the study and the work and the knowledge was to him even when he came. After he left me he should have done all that could be done with the colour, the form, and the knowledge. Only, he had not the conviction. So to-day I hear no more of Binat—the best of my pupils—and that is long ago. So to-day, too, you will be glad to hear no more of me. *Continuez, mesdemoiselles,* and above all, with conviction."—KIPLING: *The Light That Failed.*

PART III

DICTION

CHAPTER XIV

NUMBER OF WORDS

99. The Value of Brevity.—From the somewhat deadening discussion of absolute right and wrong in style, we now pass to questions of better or worse—that is, from the subject of correctness to that of effectiveness. Perhaps the first and simplest rule that a writer who would be effective must learn is, that to be forcible, he must be as brief as is consistent with saying all he has to say. To use two pages where one page would convey the idea, is to be ineffective. The essay or story that interests us is the one that goes straight to the point. Obvious as this rule is, wordiness is so common that De Quincey calculated that cutting one superfluous word out of each sentence would increase the time of the reading public by one-twelfth. If, in addition to dropping useless words, useless details also were omitted, one can only guess how great the saving would be.

100. Superfluous Words.—The use of superfluous words, as distinct from superfluous details or ideas, may take any one of three forms—redundancy, or the use of a needless word here and there; tautology, or a direct repetition of the thought; and verbosity, or a superfluity of words so pervading that condensation means complete rewriting. Examples of all three classes are given below:

Redundancy

1. It is a scientific fact that when there is a covering of snow on the ground, it keeps the ground from freezing to as great a depth as it otherwise would.	1. A covering of snow keeps the ground from freezing as deep as it otherwise would freeze.
2. The sultan resembled, in the expression on his face, a criminal when he is led to the electric chair.	2. The sultan's expression resembled that of a criminal being led to the electric chair.
3. However, notwithstanding this fact, it seems to me that the political phase of this question should be entirely eliminated.	3. Notwithstanding this fact, it seems to me that the political phase of the question should be eliminated.
4. I watched the procession till it disappeared from my view.	4. I watched the procession till it disappeared.
5. There are several of these problems to which we must pay our attention at once.	5. Several of these problems demand immediate attention.
6. The police department was totally inefficient effectively to suppress the crime that existed on all sides.	6 The police were totally unable to suppress the crime that existed on all sides.

Note especially the redundancy that comes from the use of a needless "it is," "there is," or "there are" at the beginning of a sentence.

Tautology

1. This paragraph is poorly and ineffectively arranged, and by this arrangement loses force.	1. The poor arrangement of this paragraph weakens it.
2. Getting out of the car, for this is the end of the line and the final stopping place, and looking around, you find yourself in quite a settlement of large and small houses both near at hand and far away.	2. Getting out of the car—for this is the end of the line—you find yourself in a fair-sized group of houses, large and small.

3. "Forsooth, sir," quoth he, "I am an old man; I think that Tenterton steeple is the cause of Goodwin's sands. For I am an old man, sir," quoth he, "I may remember the building of Tenterton steeple, and I may remember when there was no steeple at all there. And before that Tenterton steeple was in building, there was no manner of talking of any flats or sands that stopped up the haven; and therefore I think that Tenterton steeple is the cause of the decay and destroying of Sandwich haven."—BISHOP LATIMER, quoted in Ray's *Handbook of Proverbs.*

3. "Forsooth, sir," quoth he, "I am an old man, and I remember when there were no Goodwin's Sands. But when we built Tenterton steeple, the Sands soon came. So I trace the decay of Sandwich haven to the building of that steeple."

Tautology so gross as that in the last extract is usually accompanied by immaturity or illiteracy. A tautologous passage is of necessity also either redundant or verbose.

Verbosity

1. Entirely lacking in paint, the schoolhouse does not offend our eyes with the gaudiness so often noticeable in city schools, while the ragged shingles which adorn the sides of the box-like structure seem to indicate that a little more care would not be misplaced. The interior of the schoolhouse does not indicate a very high standard of local affluence, or at least it does not show that the care and energy of the school trustees have been very lavishly devoted to the interests of the teaching equipment.

1. Outside, the school is a bare box of a building, unpainted and raggedly shingled —uncared-for, you say at once. Inside, too, it is bare and neglected.

2. Thus far the attempts of the authorities to locate the Borgia who officiates as the party of the first part at this destruction of the village canines have been fruitless.—*Boston Herald.*

2. Thus far the police have failed to catch the man who is poisoning the dogs.

3. On my uncle's farm in Maine is a very high pinnacle, from the top of which one can get a fine view of the neighboring country. One day last summer I visited this pinnacle and took a general survey of the country. In front of me was a large, beautiful sheet of water known as Thompson Pond. It is surrounded by a forest of large pine trees. Along the shores of the pond are several cottages and club-houses. A gentle ripple soon began to come over the pond, and in the brilliant glare of the sun the waters reflected numerous beautiful colors which contrasted favorably with the verdant, green foliage of the woods.

3. From the top of the hill I looked over the whole country-side. The shores of Thompson's Pond were dotted with cottages and club-houses—a margin of civilization on the big pine-forest behind. For a moment, the trees were reflected in the water, straight and long: then a ripple came and the clear-cut picture was broken up into shaking, iridescent fragments.

Perhaps the excuses oftenest advanced for wordiness are that the writer was trying to be perfectly clear, or, strange to say, very forcible. If "dumbfounded" and "excellent" seem to the unpracticed writer too weak to express his feeling, he prefixes an adverb and writes "utterly dumbfounded," or "superlatively excellent." If "greatness" does not seem to him to give the precise shade of meaning desired, he shirks the task of hunting for the right word and expands it into "greatness and splendor and magnificence." If "essential" seems,

from overuse, not strong enough, he overlooks the meaning of the word and says, "The step is very essential." Similarly we get "perfectly horrid," "popular with the people," etc. But whatever the cause of wordiness, the effect is always the same—dullness.

101. Superfluous Details.—The use of superfluous ideas or details is called prolixity. Prolixity may result from dwelling unduly on the minor parts of a really important subject, or from treating at length an unimportant subject. It usually indicates thinness of material (i. e., poverty of thought or information) or lack of concentration, or both. A prolix passage is necessarily verbose. Examples follow:

1. The people at home laugh at me occasionally for the lunches that I bring out to school, and, although I must admit that they are sometimes a little peculiar, I think that on the whole they are very sensible—at any rate they are what I like. The best lunch that I have brought with me yet is a piece of brown bread, a cup of fried potato, and a little glass box of butter. Then, of course, I have a knife and fork out here, so as to manage such a lunch properly. Another lunch that I think is very good, a lunch that I bring more than I do any other, is sandwiches made out of cinnamon-bread and potato. The potato is sometimes fried, sometimes stewed, and sometimes baked; but the fried, I think, makes the best sandwiches. Once in a while, of course, I have to

1. [The prolixity in this extract is so obvious that no condensation is attempted.]

use in place of cinnamon-bread, biscuits or muffins or corn-bread. I have tried putting a little cinnamon and sugar on the biscuits before putting the potato on, but I don't get in this way quite the same effect that I do from the cinnamon-bread, and I have about come to the conclusion that butter and potato are all that biscuits need. Another combination that I have tried is a little maple syrup on the potato-muffin sandwiches. I have decided, however, about the muffins as I did about the biscuits, that all they need is butter and potato. Another thing that I have tried is bringing baked potatoes whole, instead of putting them inside of sandwiches. Then I have some salt out here, and—well, cold baked potato sometimes tastes pretty good.

2. One of the most delightful social experiences in my high-school life was that of a straw-ride. There had been a fall of snow a few days previous, and the sleighing was of the best. Consequently the idea of a ride was no sooner proposed than eagerly accepted.

The party met at one of the young ladies' homes early in the evening to wait for the team. While waiting for the team the time was spent in playing games and an enjoyable time

2. The snow was deep and firm, the weather cold but clear, and the waiting crowd of young people eager to be off. At last it came, the big four-horse sled, lined with straw and robes, and in we piled. A crack of the whip and we were off, the jingle of the bells mingling with the chatter of talk and the peals of laughter. You never saw a merrier party.

was had.[1] The team soon came, a low four-horse sled, the floor of which was covered with straw and buffalo robes. At first it seemed impossible for all of us to get into it. Yet we did and a merrier party you never saw.

Thus we started, the merry laughter mingling with the jingle of the bells.

3. At Cincinnati, Ohio, last summer, I was very thirsty, but had to drink very bad water. The city's water supply is pumped from the muddy Ohio River. The water is supposed to be purified at the pumping station, but most of the time while I was in the city, the filter plant was out of order, so that I had to drink either ice-water or the unhealthy, muddy water from the Ohio River. When I reached Buffalo, N. Y., I found very different drinking water. The water is pumped from Lake Erie, of which the water is very clear and transparent, compared with the muddy water of Cincinnati. The Buffalo water goes through purifiers, so that that used for drinking purposes is very clear and pure.

3. The drinking water used in Cincinnati comes from the muddy Ohio River, and is much inferior to the pure, clear water which the people in Buffalo are able to get from Lake Erie.

Exercise XIV

A. Define the different kinds of wordiness. Find examples of wordiness in the daily papers. Condense the wordy passages you select.

[1] See section 131, example 4, footnote.

B. Reduce the wordiness of the following extracts:

1. These and many other questions have been proposed and argued upon, but no satisfactory answer has occurred to satisfy the minds of all.

2. Although there is a surplus in the treasury, yet how could it be used to better advantage than in the position where it now lies?

3. It seemed to Olenin, especially this evening, that here in this village would be all his happiness, his house, his family, and that never would he live so happily as here.—TOLSTOI: *Cossacks.*

4. But if the petitioner shall have had his actual domicile in residence in this state, he may petition.

5. Never were so many boats assembled as at the recent fête last July.

6. Our last view of Niagara was seen from a point on one of the islands.

7. The wandering mountebanks easily gather a crowd about by exhibiting a few tricks or by showing some monstrosity of nature.

8. He was completely surrounded on all sides by a howling mob.

9. They were walnuts and butternuts, as hickory nuts do not grow in the lowland or along the water; but these nuts do.

10. Now is my opportunity to write to you of Gertrude's history, which is one of so much interest and importance to me, and, I may safely add, of interest to all at W—— Seminary, where, among teachers as well as among pupils, she has won so many hearts, now devoted to her.

11. The ship had struck upon a rock, and, water having rushed in, she was sinking. Now the hearts were not free and glad, but they were full of fear and horror.

12. All persons with whom he came in contact he knew as well on the first day of their acquaintance as he ever would know them. So it seemed, at least, for he certainly became acquainted with people very rapidly. His acquaintances, therefore, were very numerous. He knew nearly everyone in the school in a short time, and knew them well, which is not always the case with such a person.

13. They have perfect confidence in their ability to succeed in getting enough votes so that the Morse bill will go through.

14. Such is the character of the woman who succeeded in following out exactly the programme of life which she mapped out for herself in her girlhood, and one which she carried out to the letter.

15. "Every boy," says the President, "should lead a normal life while in college." This is comparatively easy for those who do not have to earn their way through college or who are not ambitious for honors in college. But it is not easy for those college students who have to earn a large part of their way through college or who are ambitious to win distinction while in college. When it is necessary for a student to earn a large part of his way through college, he should restrict the range of his ambitions, and be satisfied with accomplishing his prescribed work satisfactorily. If a student "goes in" for football, he ought to let someone else win the honors in debating. A fellow[1] should try to do the thing which he can do best, and thereby bring honor to himself and his college. A fellow should develop morally, mentally, and physically while in college, so that he can be of the greatest possible service to the world when he is graduated from college. And to do this it is necessary that he should lead a normal life while in college.

16. The deep, bass croak of a frog broke the silence of the night. All was silent, except that now and then there came this deep note of this frog, and then, afterwards, the finer note of a smaller frog higher up the river.

17. To-day we were surprised to find some of our own fellow-citizens in town again, who had been in that gold-producing country, the Klondike. We recall the parting scenes when they were leaving us for those cold and destitute climes. How they were missed at home! How their familiar faces were missed on our streets! How we have looked forward to and longed for their return! For us it has been a time of much worry and anxiety, but for them a time of excitement and profit.

18. One Sunday, I was finding my way home from church, on the Illinois Central train, with two other young ladies. The train stopped at Forty-seventh street, which was our place of destination, and we started to get off. As it happened, the train was very, very crowded. Many other people were attempting also to get off at Forty-seventh street, and therefore we had to

[1] Is this word properly used? See section 58.

wait our time, until we could step off the train. We were in the car next the engine, and went to the front end of the car to get off. We three girls were the end of the stream of people getting off. One of the girls stepped off, and then, just as I was going to step off, the train started up. Seeing that it was just starting, I attempted to walk off on the station platform. But, as I stepped upon it, I found myself confronted with an iron railing, which is a railing up one side of the steps and a few feet along the platform, just where the engine stops. As the engine moved along a little, and as I was leaving the platform of the car next to the engine, I therefore encountered this railing. It was a most critical moment; I might have been thrown back against the car, then dashed down under the train and not much left of me to tell this incident. But a man who was coming along the platform from one of the other cars, saw my danger, and jumping forward, caught me and pulled me out from between the car and the railing, upon the station platform. He frightened me very much by speaking very harshly and sharply at what, I suppose, was my very injudicious act. After he did this, he hurried away and was lost among the crowd. In my fright, I had hardly time to see him—much less to thank him for his kindness.

After the first moment of fright was over and the crowd had disappeared from the platform, my first friend (the young lady who had gotten off) and I looked at each other, and feeling our safety, a sort of reaction from our first fright set in, and we looked at the ridiculous side of the matter. Here we were on the platform, looking after the train, which was carrying our other friend on to the next station. I don't suppose it was such a very ridiculous situation; but then it is said that very high, deep emotions in one line are sometimes apt to turn to some deep emotions of a directly opposite sort. This is one reason I shall give for our laughing after it was all over. Then, I suppose I shall have to give another—that we were foolish young girls and susceptible to such frivolity.

The next day, on picking up the newspaper, we found this little incident related in a very dramatic style, but with no names given. There was a decidedly fabulous description of the young girls and of the young, handsome hero who rescued them, who, the three girls thought, was not a day less than fifty, although they couldn't be certain, hardly having seen him. Then, there was a sharp comment on the young girls for not

thanking their hero, and for the way they laughed afterwards. I try to feel that there was some excuse for me, on account of not having time, my fright, and the manner in which the man spoke to me; yet I have always felt this reproof keenly, which some unknown newspaper reporter wrote. And they say that when we are criticised, we feel it most when there is some truth in it.

CHAPTER XV

DISCRIMINATION IN THE CHOICE OF WORDS

102. Good Diction Partly a Matter of Taste.—No one can read much without becoming aware that some writers put things in a way that offends, while others say the same things in a way that charms. This difference in the manner of statement we call loosely a man's style. Style in its widest sense covers many things—the wording, the sentence structure, the method of arrangement, even the quality of thought. But no inconsiderable part of the difference that makes one man's style attractive and another's unattractive, lies in the choice of words. It is worth while, then, to see if we can not discover wherein skill in the choice of words lies. Definite rules, such as we found in Part II, we can not find here, for we are now face to face with problems, not of fact, but of taste. For the moment we are concerned, not with proving a word right or wrong, but with proving it appropriate or inappropriate. And since we know that the style which would be proper in the treatment of an adventure in a mining camp would not be proper in a criticism of Lincoln's *Gettysburg Address*, and that we allow in burlesque or serio-comic writing what we object to in serious work, we must be prepared to acknowledge our "rules" to be at best but flexible principles for the application of which we must depend on our own common sense and literary taste.

103. "Fine Writing" a Fault.—The first rule for the choice of words is that, other things being equal, we should choose the shorter, simpler word. One reason for

this is that, since ordinary prose aims most of all to tell facts, anything in ordinary prose that calls attention from the thought to the style is a flaw. Coleridge says:

> The words in prose ought to express the intended meaning, and no more; if they attract attention to themselves, it is, in general, a fault. In the very best styles, as Southey's, you read page after page, understanding the author perfectly, without once taking notice of the medium of communication:—it is as if he had been speaking to you all the while.—COLERIDGE: *Table Talk.*

A second reason is that conscious and obvious verbal finery—"tall-talking" Thackeray called it, and the rhetorics call it "fine writing"—makes the writer ridiculous. People of good literary taste dislike posing and display, and admire genuineness and simplicity: indeed, there is no surer way for a novelist to make a character ridiculous than to make him talk pompously. Mr. Micawber is a caricature largely because he always translates simple statements, like "This reminds me of the time when I was unmarried," into such large-sounding diction as, "This is a way of life which reminds me of the period when I was myself in a state of celibacy, and Mrs. Micawber had not yet been solicited to pledge her faith at the Hymeneal altar."

"Fine writing" takes a number of forms, a few of which are treated below. But at bottom the cause of nearly all "fine writing" is the same—a desire to make the mere wording of more importance than the thought.

(a) *Euphemism.*—One very common form of "fine writing" is euphemism—the employment of circumlocutory or vague expressions to hide a disagreeable or a vulgar fact. Useful as this device is, it often produces a phrase more offensive than the baldest statement would be. Death, for instance, is cloaked in a number of ways, some unobjectionable, but some very objectionable. Hamlet's "that bourn from which no traveller returns"

was, before it became hackneyed, a fine, poetic phrase; to say that a man has "expired" or "passed away," is no worse than weak. But to speak of a dead man as one who has "fallen asleep," or "crossed the river," or "gone before us," is to show weakness and sentimentality in the use of words. "Casket" for "coffin" seems to some peculiarly objectionable. Sentimentality, however, is not so bad as false or affected modesty. Facts which are really vulgar may properly be cloaked under a euphemism. But what shall we think of the man who says he can not go to the opera "because of financial considerations," who "performs ablutions" instead of washing, who "retires" instead of going to bed, and who shuns the words "legs" and "sweat" as he would a pestilence? His horror of naming the ordinary facts of life is itself more vulgar than the facts could possibly be.[1]

(b) *Newspaper Diction.*—In the use of an elaborateness of phrase which serves no end but that of gaudiness, the newspapers are particularly rich. Mr. Barrie puts the matter concisely:

"I am not sure that I know what the journalistic instinct precisely is," Rob said, "and still less whether I possess it."

"Ah, just let me put you through your paces," replied Simms. "Suppose yourself up for an exam. in journalism, and that I am your examiner. Question One: 'The house was soon on fire; much sympathy is expressed with the sufferers.' Can you translate that into newspaper English?"

"Let me see," answered Rob, entering into the spirit of the examination. "How would this do: 'In a moment the edifice was enveloped in shooting tongues of flame: the appalling catastrophe has plunged the whole street into the gloom of night'?

"Good. Question Two: A man hangs himself; what is the technical heading for this'?"

"Either 'Shocking Occurrence' or 'Rash Act.' "

[1] For an interesting discussion of euphemism, see *Words and Their Ways in English Speech*, Chapter XXI.

"Question Three: '*Pabulum*,' '*Cela va sans dire*,' '*Par excellence*,' '*Ne plus ultra*.' What are these? Are there any more of them?"

"They are scholarship," replied Rob, "and there are two more, namely, '*tour de force*' and '*terra firma*.' "—*When a Man's Single.*

In American newspapers "fine writing" is often used with a conscious and effective humor. But only too often newspaper style descends to the level of the reporter who, wishing to compare a certain dance to a "cake-walk," said that it "suggested a processional contest for an esteemed confection."

(c) *Oratorical Diction.*—"Orators," young and old, are too often devoted to what they call "a flow of language." Being concerned primarily with the "effect" they make on an audience, they often value the sound more than the sense. As Byron says:

> I don't pretend that I quite understand
> My own meaning when I would be *very* fine.

"Mr. Dooley" caustically remarks that a congressman's education is not complete until "he says 'sky' whin he means 'sky,' an' not 'the jooled canopy iv hiven,' an' . . . 'Philippeens,' an' not 'th' gloryous isles iv th' Passyfic.' "[1] But "jeweled canopy of heaven" is moderate compared to the work of some school and college "orators"; e. g.:

1. What mean these mutterings and thunderings of war? Are the civilized nations of the earth to extract the metalliferous deposits of the globe for the sake of manufacturing instruments for the destruction of mankind?

2. The modern student of history grants mental fealty to the grand principle of evolution. Geology makes evident that in the processes leading to this present unparalleled state of life, one organic creation after another has held sway. The Trilobite, the giant Orthoceratite, the monster Amphibians of the

[1] *Mr. Dooley's Philosophy.*

Mesozoic age, ruled in their successive eras, and after eons of dominion ceded their position to their undoubted lord and master—man.

(d) *Sentimental Phrasing.*—Often "fine writing" consists, not in the use of very big words, but in primness and sentimentality of expression; e. g.:

The sun was throwing his declining beams from the western sky, and the evening breeze was sweetly breathing around with balmy breath, when my eyes fell on a beautiful patch of blooming flowers, whose grandeur and fragrance drew me to them. My heart seemed more alive than usual to the beauty of God's creation. I examined the variegated flowers with admiring wonder. I saw the lovely rose, the gaudy tulip, the stately hollyhock, the magnificent dahlia, and the gorgeous anemone. Then I began to reflect. Were the flowers of the world to be taken away, they would leave a blank in creation. Imagination cannot suggest a substitute for them. The stateliest room in the stateliest mansion must have the flowers in the little wicker basket on the stand. The blushing maiden, elegantly dressed, steals ever and anon a glance at the moss-rosebud blooming at her breast. The poor, aged widow looks with satisfaction upon the bunch of gilliflowers in the window of her cottage. The aged laborer, too, who held the plow in his boyhood, and who now has seen his eightieth year, must have a sprig of "Sweet William" in his buttonhole. The newly made grave is carpeted over with flowers that manifest the respect and affection of the living for the dead. How grateful should we be for the gift of flowers!

104. Triteness Often a Form of "Fine Writing."—Inflated diction frequently takes the form of worn-out, conventional phrases, phrases used simply because they have been long employed in literary work. This fault is called triteness. In trite diction, we find numbers of words which, like worn-out coins, have lost sharpness of outline. With the trite writer, "elements" are always being "eliminated"; all influences are "factors"; all houses are "residences"; all courses of action or thought go on this or that "line"; all waltzes are "slow and dreamy"; all moonlight scenes are "fairy-like"; all

mountains are "grand"; all sunsets are "gorgeous"; all teachers are "broad thinkers and noted educators"; all boys and girls are "gay youths and happy maidens"; every hero has "striking features"; and all rivers "go dancing along with many a ripple." Trite writers do not happen to see—they "have the good fortune to witness"; they do not share—they "partake"; they see, not waves, but "billows"; they do not look on a bit of country, but they "drink in a landscape." Such writing is obviously silly, yet many passages quite as bad can be found. Moreover, even though we do not often find in one place so many conventional phrases, ordinary writing is full of such passages as the following, in which the worn-out diction takes away all force:

The night was a perfect one. All nature seemed to have united in making that party a success. The stars twinkled so fast that they appeared to be trying to outdo each other in shining their brightest. The weather was warm and balmy. The lake was so calm and clear and bright that it looked like an immense mirror. On either side, and at the farther end of the lake, all was dark, save where here and there a light from some cottage window penetrated through the thickness of the wood, or the lantern on the prow of some boat shone merrily out as the boat glided along over the rippling waves. There was music to the ear in the graceful lapping of the waves on the distant shore.

Contrast with the conventionality and insincerity of the preceding extract, the freshness and naturalness of the following one:

There is one day when all things are tired, and the very smells, as they drift on the heavy air, are old and used. One cannot explain this, but it feels so. Then there is another day—to the eye nothing whatever has changed—when all the smells are new and delightful, and the whiskers of the Jungle People quiver to their roots, and the winter hair comes away from their sides in long, draggled locks. Then, perhaps, a little rain falls, and the trees and the bushes and the bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that

you can almost hear, and under this noise runs, day and night, a deep hum. *That* is the noise of the spring—a vibrating boom which is neither bees, nor falling water, nor the wind in tree tops, but the purring of the warm, happy world.—KIPLING: *The Second Jungle Book.*

105. The Value of Simplicity.—The inflation characteristic of "fine writing" often comes from a belief that big ideas demand big words. In point of fact, the more important or touching the subject matter, the simpler should be the diction. Of *Pilgrim's Progress*, Coleridge, an excellent critic of diction, writes as follows:

The *Pilgrim's Progress* is composed in the lowest style of English, without slang or false grammar. If you were to polish it, you would at once destroy the reality of the vision. For works of the imagination should be written in very plain language; the more purely imaginative they are the more necessary it is to be plain.—COLERIDGE: *Table Talk.*

The following three extracts all deal with subjects of importance, which gave every chance for the use of "fine writing." All are extremely effective; yet all are written in the simplest diction:

1. He was still handsome, this great-hearted friend of ours, although disease had whitened his face and made necessary a supporting cane. When I came away, he took my hand in his and said, half jestingly, half earnestly, "Good-bye. God bless you!" I tried to smile, but couldn't.

At Christmas I stood beside his grave. The funeral flowers had withered, but I saw, shining through them, the green leaves and the red berries of a holly wreath.

2. When I put my pen to the paper I did not know the first word that I should make use of in writing the terms. I only knew what was in my mind, and I wished to express it clearly, so that there could be no mistaking it. As I wrote on, the thought occurred to me that the officers had their own private horses and effects, which were important to them, but of no value to us; also that it would be an unnecessary humiliation to call upon them to deliver their side arms.

No conversation, not one word, passed between General Lee

and myself, either about private property, side arms, or kindred subjects. He appeared to have no objections to the terms first proposed; or if he had a point to make against them, he wished to wait until they were in writing to make it. When he read over that part of the terms about side arms, horses, and private property of the officers, he remarked, with some feeling, I thought, that this would have a happy effect upon his army.

Then, after a little further conversation, General Lee remarked to me again that their army was organized a little differently from the army of the United States (still maintaining by implication that we were two countries); that in their army the cavalry men and artillerists owned their horses; and he asked if he was to understand that the men who so owned their horses were to be permitted to retain them. I told him that as the terms were written they would not; that only the officers were permitted to take their private property. He then, after reading over the terms a second time, remarked that that was clear.

I then said to him that I thought this would be about the last battle of the war—I sincerely hoped so; and I said further I took it that most of the men in the ranks were small farmers. The whole country had been so raided by the two armies that it was doubtful whether they would be able to put in a crop to carry themselves and their families through the next winter without the aid of the horses they were then riding. The United States did not want them and I would, therefore, instruct the officers I left behind to receive the paroles of his troops, to let every man of the Confederate army who claimed to own a horse or mule take the animal to his home. Lee remarked again that this would have a happy effect.—U. S. GRANT: *Personal Memoirs.*

8. I have placed you at the head of the Army of the Potomac. Of course I have done this upon what appears to me to be sufficient reasons, and yet I think it best for you to know that there are some things in regard to which I am not quite satisfied with you. I believe you to be a brave and skillful soldier, which, of course, I like. I also believe you do not mix politics with your profession, in which you are right. You have confidence in yourself, which is a valuable, if not an indispensable, quality. You are ambitious, which, within reasonable bounds, does good rather than harm; but I think that, during General Burnside's command of the army, you have taken counsel of your ambition, and thwarted him as much as you could, in which you did a

great wrong to the country and to a most meritorious and honorable brother officer. I have heard, in such a way as to believe it, of your recently saying that both the army and the government needed a dictator. Of course, it was not for this, but in spite of it, that I have given you the command. Only those generals who gain successes can set up dictators. What I now ask of you is military success, and I will risk the dictatorship. The government will support you to the utmost of its ability, which is neither more nor less than it has done and will do for all commanders. I much fear that the spirit, which you have aided to infuse into the army, of criticising their commander and withholding confidence from him, will now turn upon you. I shall assist you so far as I can to put it down. Neither you nor Napoleon, if he were alive again, could get any good out of an army while such a spirit prevails in it. And now beware of rashness. Beware of rashness, but with energy and sleepless vigilance go forward and give us victories.—ABRAHAM LINCOLN: *Letter to General Hooker.*

106. The Suggestive Power of Words.—Most of us think we have a full understanding of a word if we know its dictionary meaning. But the dictionary meaning is by no means the only significance a word has. Hardly a word in the language, apart from mere verbal links, but has a kind of secondary meaning, a fringe of suggestion which rhetoricians call its connotation. "Fist" is a case in point:

Thus the word *fist* means simply 'the hand with the fingers doubled up against the palm.' In the idiomatic comparison 'as big as your fist,' it is purely descriptive, and has no particular character, good or bad. The use of the fist in fighting, however, has given a peculiar connotation to the term. We may say, 'He hit his opponent with his clenched fist,' for here again *fist* is purely descriptive and occurs in an appropriate environment. Similarly, we may say 'The boy cried dismally, wiping his eyes with his dingy fist,' for here there is a certain grotesqueness in the scene which justifies the use of undignified language. But we can no longer say, as was formerly possible, 'The lady held a lily in her delicate fist.' In other words, the associations of *fist* are either pugnacious, vulgar, or jocose.—GREENOUGH AND KITTREDGE: *Words and Their Ways in English Speech.*

"Pate" is another case in point. There is no reason why the word should not be used in serious writing except that it arouses suggestions of the ludicrous. "Lush," on the other hand, has such distinctly poetical associations that its use in the more matter-of-fact kinds of prose would startle us—the writer would seem affected.

Indeed, the connotation of words is so real a thing that a group of words may have a significance not to be made out from any piecing together of the literal meanings of the words. If we analyze Hawthorne's reference to "the swarthy whiteness" of Judge Pyncheon's face, it involves an absurdity. Yet we know, as soon as we read the phrase, that it is a touch from a master-hand. The matter shows most plainly in poetry, which is, in the nature of things, more dependent on suggestion than is prose. Take two lines from Keats:

> The sedge has withered from the lake,
> And no birds sing.
>
> —*La Belle Dame sans Merci.*

No one has understood the lines who has not read into them the idea that the scene is one of brown desolation. Or take one of Browning's shorter poems:

MEMORABILIA

1

Ah, did you once see Shelley plain,
  And did he stop and speak to you,
And did you speak to him again?
  How strange it seems, and new!

2

But you were living before that,
  And also you are living after;
And the memory I started at—
  My starting moves your laughter!

3

I crossed a moor, with a name of its own
And a certain use in the world, no doubt,
Yet a hand's-breadth of it shines alone
'Mid the blank miles round about:

4

For there I picked up on the heather
And there I put inside my breast
A moulted feather, an eagle-feather!
Well, I forget the rest. —BROWNING.

In plain prose, "If you saw Shelley and did not remember it as one of the great events of your life, you are a blockhead."

Clearly, if we would choose our words skillfully, we must be careful what train of associations they arouse in the reader's mind. Has the word been overused? Then it will suggest staleness of thought. Is it pompous? Then the reader will suspect that the writer is pompous too. Does it convey a meaning inconsistent with that which the writer wishes to convey? Then the sentence is either ambiguous or ludicrous. Good style employs a diction accurate in meaning and both rich and accurate in suggestion.

107. Specific and General Words.—One way of giving our style suggestiveness is the use, whenever possible, of a specific rather than a general word. The words which name a class of objects or ideas are general; the words which name the individuals of those classes are specific. The term "unpleasant," for example, is a general word, which may be translated into any one of a number of more specific words—"ill-tempered," "ill-mannered," or "grotesquely ugly." The process might be carried even further, until we got just the kind of unpleasantness meant. Obviously, general words are a necessity when we wish to name classes of objects. If, instead of using the

word "mammal," we had to name the various animals of this order every time we wished to refer to the class, writing would be impossible. But, making all due allowance for the usefulness of general words, it is true that a writer whose habit of mind is such that he phrases all things as generalities will not be so clear or forcible as the one who uses a liberal proportion of specific terms. The matter will be clearer for examples:

1. We do not find much comfort in those systems of theology which lack provision for the future existence of man. They leave us no principle of conduct except that of regard for our fellow-beings.

1. It was not much of a creed. It only proved that men had no souls, and there was no God and no hereafter, and that you must worry along somehow for the good of humanity.—KIPLING: *The Conversion of Aurelian McGoggin.*

2. A similarity of tastes implies social equality. If you change the economic condition of a man, you inspire in him a disinclination for his former status. If you take a man whose tastes are low and cultivate in him a taste for higher things, you make him a gentleman, and he will not resume his former occupation.

2. The man who likes what you like, belongs to the same class with you, I think. Inevitably so. You may put him to other work if you choose; but, by the condition you have brought him into, he will dislike the other work as much as you would yourself. You get hold of a scavenger, or a costermonger, who enjoyed the Newgate Calendar for literature, and "Pop goes the weasel" for music. You think you can make him like Dante and Beethoven? I wish you joy of your lessons; but if you do, you have made a gentleman of him:—he won't like to go back to his costermongering.—RUSKIN: *The Crown of Wild Olive.*

3. Taste is not only a part and an index of morality—it is the *only* morality. The first,

3. Taste is not only a part and an index of morality—it is the *only* morality. The

and last, and closest trial question to any living creature is, "What do you like?" Tell me what you like, and I will tell you what you are. Go out into the street and ask the first man or woman you meet, what their "taste" is, and if they answer candidly, you know them, body and soul. If they indicate a preference for low things, then their tastes and morality are low; if they indicate a preference for noble and natural things, then their tastes and morality are high.

first, and last, and closest trial question to any living creature is, "What do you like?" Tell me what you like, and I'll tell you what you are. Go out into the street, and ask the first man or woman you meet, what their "taste" is, and if they answer candidly, you know them, body and soul. "You, my friend in the rags, with the unsteady gait, what do *you* like?" "A pipe and a quartern of gin." I know you. "You, good woman with the quick step and tidy bonnet, what do you like?" "A swept hearth and a clean tea-table, and my husband opposite me, and a baby at my breast." Good, I know you also. "You, little girl with the golden hair and the soft eyes, what do you like?" "My canary, and a run among the wood hyacinths." "You, little boy with the dirty hands and the low forehead, what do you like?" "A shy at the sparrows and a game at pitch farthing." Good; we know them all now. What more need we ask?—*Ibid.*

108. Figures of Speech an Aid to Suggestion.—A wise use of figures of speech tends to make a style suggestive. A figure of speech, or trope, is the use of a word in some sense not exactly literal. When, for instance, a student wrote that "Schoolboys take in information very unwillingly, like kittens whose eyes must be opened prematurely with a pin," he used a figure of speech. So did the

western stage-driver, who, explaining how his horses fell over one another going downhill, said, "The wheelers just jackknifed on the leaders." How important a part figures play in style will be clear from an examination of the following passage, in which the various figures of speech are italicized. It will be noted that many words not at first recognizable as tropes are in reality figures of speech. A good figure, like those in the following example, springs so naturally out of the thought and is so simple and consistent, that we hardly recognize it as a literary device:

To visit the woods while they are *languidly* burning is a strange piece of experience. The fire passes through the underbrush *at a run*. Every here and there a tree flares up instantaneously from root to *summit*, scattering *tufts* of flame, and is quenched, it seems, as quickly. But this last is only in semblance. For after this first *squib-like* conflagration of the dry moss and twigs, there remains behind a *deep-rooted* and *consuming* fire in the very *entrails* of the tree. The resin of the pitch-pine is principally condensed at the base of the bole and in the spreading roots. Thus, after the light, *showy, skirmishing* flames, which are only *as the match to the explosion*, have already *scampered down the wind into the distance*, the true harm is but beginning for this *giant of the woods*. You may approach the tree from one side, and see it, scorched indeed from top to bottom, but apparently *a survivor of the peril*. Make the circuit, and there, on the other side of the *column*, is a clear mass of *living* coal, *spreading like an ulcer;* while underground, to their most extended fibre, the roots are being *eaten out* by fire, and the smoke is rising through the fissures to the surface.—STEVENSON: *Across the Plains*.

109. The Faults of Figurative Diction.—Any conscious striving for figures of speech, however, is almost certain to be disastrous. Good figures will suggest themselves naturally—will be simple, appropriate, and self-consistent. If the writer sets himself the task of writing figuratively, he is in great danger of employing figures which are inappropriate, exaggerated, or "mixed" (i. e.,

a fusion of two conflicting figures). In such cases he overshoots his mark and is in a worse plight than if he had used no figure at all. The figures cited below illustrate these faults:

1. Coy spring was about to make its début.

2. The people of this country, without regard to party, are to be congratulated that the time is at hand for the dying embers of democracy to tuck their shrouds about them and hie them to their tomb.

3. The inaudible foot of time has left its imprint on the old man's forehead.

4. The pale hand of death stalked into our midst last week and fastened its cruel eyes on little Mary.

5. Thus English, like symbolic truth, though crushed to earth by the powerful influences of the intruding tongues, Danish and Norman, rose again in simple majesty, with the rags and tags cast upon it by foreign tongues clinging about its puny limbs, weak from disuse. And this language, with its story of oppression, endurance, and final victory, is our heritage to-day.

6. In this picturesque garb, in this coat of many colors, in these garments with which not even Solomon in all his glory was arrayed, in the shreds and rags from every tongue flung upon her in the process, comes this, our language, and claims us hers. And as we have been under her motherly instruction ever since she was the nurse of our childhood, we joyfully claim her ours, and assert that she is the noblest language on earth. Perhaps she is. Who knows?

7. Think of a poor, innocent, young woman's having poured forth her whole life, and, as it were, propped it against that of another, only to have the support suddenly torn away!

8. The General stumbled over a bullet into eternity.

9. If Erasmus was the intellect for the Reformation, Luther was the throbbing heart that beat off the fetters of fear and superstition in that dark age, the lion-hearted who dared in the face of death to reach far down through the black night, and, lighting the torch of everlasting truth, to lift it in the valley below, which we may call the heart. Then these two mighty forces become the meadow-stream of glorious life, rippling over the pebbles, sparkling in the sunshine, mirroring the heaven and painting the flowers, refreshing travelers, turning mill-

wheels, and finally losing itself in the infinite ocean. Such is a useful life.

10. I have gathered welcomes from a thousand hearts in Tennessee, and I have pressed them into a perfumed bombshell of smiles and kisses. I light the fuse and toss it from my lips; it explodes above this beautiful audience and scatters in the air a million sweet forget-me-nots, and they come floating down and fall into the hearts of all who love their homes and their country.

11. In criticising this book, I shall attempt to expose one fault, merely for the sake of variety; then, as a rose covers up its inner mass of imperfect petals by tier after tier of mature ones, producing the glorious result, I shall hide this fault by an enumeration of the merits of the book.

12. Washington and Hamilton were at this time driving the ship of state. Washington had hold of the reins—the constitution; Hamilton used the whip—the doctrine of unified powers.

110. Accuracy and Individuality in Our Choice of Words.—The sum and substance of any chapter on the choice of words must be this: to write well, one must choose his words with an eye to correctness, appropriateness, and, so far as may be, individuality. Of a dozen words all nearly identical in meaning, and all possible in a given passage, probably only one word will be exactly appropriate. In most cases we never find just the word desired. When we do, our style goes at a bound from the commonplace to the individual, from the merely clear to the forcible. The perplexity of the hero of *Sentimental Tommy* as to the expression he should use to indicate the size of a given crowd, hindered him, to be sure, from finishing an essay in the set time and lost him a prize, but it marked him as a boy with definite capabilities for writing.

[Tommy and McLaughlin, two Scotch peasant boys, are competing for the prize of a scholarship at the University of Edinburgh. At the end of the two hours allowed for writing the essay on which the prize is to be given, McLaughlin hands in a complete production, but Tommy has stuck in the middle of his second page.]

He had brought himself to public scorn for lack of a word. What word? they asked testily, but even now he could not tell. He had wanted a Scotch word that would signify how many people were in church, and it was on the tip of his tongue but would come no farther. Puckle was nearly the word, but it did not mean so many people as he meant. The hour had gone by just like winking; he had forgotten all about time while searching his mind for the word.

"You little tattie doolie," Cathro roared, "were there not a dozen words to wile from if you had an ill-will to puckle? What ailed you at manzy, or——"

"I thought of manzy," replied Tommy, woefully, for he was ashamed of himself, "but—but a manzy's a swarm. It would mean that the folk in the kirk were buzzing thegither like bees, instead of sitting still."

"Even if it does mean that," said Mr. Duthie, with impatience, "what was the need of being so particular? Surely the art of essay-writing consists in using the first word that comes and hurrying on."

"That's how I did," said the proud McLaughlin, who is now leader of a party in the church, and a figure in Edinburgh during the month of May.

"I see," interposed Mr. Gloag, "that McLaughlin speaks of there being a mask of people in the church. Mask is a fine Scotch word."

"Admirable," assented Mr. Dishart.

"I thought of mask," whimpered Tommy, "but that would mean the kirk was crammed, and I just meant it to be middling full."

"Flow would have done," suggested Mr. Lorimer.

"Flow's but a handful," said Tommy.

"Curran, then, you jackanapes!"

"Curran's no enough."

Mr. Lorimer flung up his hands in despair.

"I wanted something between curran and mask," said Tommy, dogged, yet almost at the crying.

Mr. Ogilvy, who had been hiding his admiration with difficulty, spread a net for him. "You said you wanted a word that meant middling full. Well, why did you not say middling full—or fell mask?"

"Yes, why not?" demanded the ministers, unconsciously caught in the net.

"I wanted one word," replied Tommy, unconsciously avoiding it.

"You jewel!" muttered Mr. Ogilvy under his breath, but Mr. Cathro would have banged the boy's head had not the ministers interfered.

"It is so easy, too, to find the right word," said Mr. Gloag.

"It's no; it's as difficult as to hit a squirrel," cried Tommy, and again Mr. Ogilvy nodded approval.

But the ministers were only pained.

"The lad is merely a numskull," said Mr. Dishart, kindly.

"And no teacher could have turned him into anything else," said Mr. Duthie.

"And so, Cathro, you need not feel sore over your defeat," added Mr. Gloag; but nevertheless Cathro took Tommy by the neck and ran him out of the parish school of Thrums.

And then an odd thing happened. As they were preparing to leave the school, the door opened a little and there appeared in the aperture the face of Tommy, tear-stained, but excited. "I ken the word now," he cried, "it came to me a' at once; it is hantle!"—BARRIE: *Sentimental Tommy* (condensed).

We can not often hesitate so long as this over a single word, but we can all strive to make our phrases fit accurately the thing we are talking about. If we do that, our diction is likely to be appropriate, individual, and, hence, effective.

Exercise XV

A. In what do the directions given in this chapter differ from those given in Part II?

B. What is "fine writing"? Give some common examples of "fine" phrases. Why is the simpler style usually the better? In what kinds of writing is a lack of simplicity absolutely destructive of force?

C. What are the equivalents, in plain English, of the following extracts?

1. He came out making circles with his body, not unlike a cat in pursuit of her appendage.

2. The attorneys on both sides and the public at large watched

for the decision of the jury with all the eagerness of the orchid hunter waiting for the opening of a new bud of strange form. Would it evolve delicious blossom of freedom and peace, or would it produce the deadly nightshade, distilling doom into the prisoner's cup? Might it not rather open as a nondescript mass of doubt and disagreement, the apple of discord putting forth a blossom as the old-fashioned golden apple of mythological times? Rumor hinted that it was the same.

3. The water pipes refused to yield their accustomed donation to the household activities.

4. He had either been murdered, or had suddenly and unaccountably lost his mental equilibrium and wandered away.

5. Having partaken too freely of the cup that cheers, the individual in question experienced some difficulty in preserving the perpendicular.

6. Oh! let us strive to be men that have decision of character and not let the gentle breezes of delusions, the cyclonic winds of gossip, the great hurricanes of skepticism, carry us asunder, deflect us from the paths of our true motives, and hurl us to the great oblivion of non-progressiveness and ignominious defeat.

7. Dr. Moore, it will be remembered, has encountered a singularly persistent and malevolent train of misfortunes in politics. It was not long ago that one William B. Grover's Corsican poniard became interpolated in his clavicle, and some time previously Mr. James Warren thrust a painful, horizontal whisker of contumely into his self-respect by requesting him to get off the earth as a proper preliminary to an important mayoral campaign in which Dr. Moore had thought of taking more than cursory interest.

8. When the Hollenbeck member got into action in earnest, the game was still young—a lusty infant of twenty-six minutes.

Then Hollenbeck's leg came to its zenith. Its color of dun and red had flashed all through the conflict. It was knotty. Imagine a piece of cordword with a limber joint in it. That was the Hollenbeck dexter leg at 2:01 o'clock.

The ball was snapped back to this man of basic development. For a moment he shifted his entire weight, dropped the ball, and as it touched the ground, swung the toe of his destiny into it with a dull but mighty whack.

The ball started for a definite place in the solar system at an angle of forty degrees. It described a line of beauty more attractive than all the parabolas of geometry which the young

men of the college love so well. The crowds hushed their yells and caught their breaths. The ball rose straight between the goal posts and high above them.

In days to come, the men of the college will delight to tell the tale of a blue and stocky leg, a tough, padded, muddy leg that kicked its way to fame through the terrible opposing line and bruised their hopes and persons.

Until yesterday, that leg was the undisputed property of a young man of the college named Hollenbeck, chiefly known as 'varsity full-back. In fact it was his dexter member. He used it to stand on, and for other menial purposes. But having won the great game of '96 between the two great universities, it is claimed by hundreds of jubilant students as a relic of history. There is little doubt that, could the modest and inoffensive Hollenbeck be induced to part with the stocky leg, it would be framed, set on a pedestal, or preserved in alcohol by its frenzied worshipers.

9. He walked three miles through the slushy snow, to the great detriment of his nether garments.

10. She was a kitchen mechanic of the Hibernian persuasion, not beautiful to look at, but a wonder in the culinary department.

11. Miss Jane Armstrong was last night united in the bonds of matrimony with John Wilbur, of this place. The rites were solemnized by the Reverend John Watson. We wish them happiness on the voyage on which they have embarked.

12. James C. Gavin, tonsorial artist.

13. The number of my ideas is considerably diminished during my next attempt to conceal from the large and enthusiastic audience of my classmates how thin is my mental furnishing, and the vacuum thus caused is filled by a slight *mal de tête*, which, together with an aching void in the stomach, is the occasion for a somewhat sudden departure for the region of civilized cooks.

14. "My employer, ma'am,—Mr. Heep—once did me the favour to observe to me that if I were not in the receipt of the stipendiary emoluments appertaining to my engagement with him, I should probably be a mountebank about the country, swallowing a sword-blade and eating the devouring element. For anything that I can perceive to the contrary, it is still probable that my children may be reduced to seek a livelihood by personal contortion, while Mrs. Micawber abets their unnatural

feats by playing the barrel-organ." Dickens: *David Copperfield.*

D. Define triteness. Why does triteness destroy force? Point out the hackneyed phrases in the following sentences:

1. The night was a perfect one. All nature seemed in tune. The stars twinkled like diamonds, the air was warm and balmy, and the lake was so calm and clear and bright that it looked like an immense mirror. Behind the trees, that stood like grim sentinels on the shore, the moon rose slowly, grandly, majestically, like a great ball of fire.

2. All nature was in repose as we set sail on our gallant ship.

3. Only with great persuasion did she prevent him from demanding the hand of his lady fair from her stern father.

4. The little boat danced merrily over the sparkling waves on its way to the deep, blue sea.

5. A few heartrending cries made night hideous, and then thirty souls had gone down into the briny deep.

6. Old Sol's broad, smiling face rose over the distant hilltops and began to diffuse the genial warmth of his smile.

7. The blushing bride, leaning on the arm of her fond parent, passed up the aisle, the admired of all admirers.

8. If he can only work from morn till dewy eve, he thinks he is in his native element.

9. He never supposed, when a boy on the few paternal acres, that he should attain such dizzy heights of fame.

E. Define connotation. Find examples of words which, because of their connotation, may be used only in certain connections.

F. Write a paragraph stating your views as to the use of general and of specific words.

G. Contrast the vocabularies of the two following extracts. Which is the more specific? The more general? The more effective?

1. One day during the spring I had the good fortune to witness a dozen operations in one of the finest operating rooms in the country. I had never seen an operating room before, so the numerous surgeons' implements, and all the paraphernalia that are necessary in a modern operation, were of great interest to

me. And they are very many. Moreover, many nurses and, it seemed to me, many doctors, are necessary for every operation.

2. A great flood of light came through broad windows into a white, high-walled room and shone upon white-robed figures standing over a table. On the table lay a man whom one might think dead if the grey blankets across his chest had not risen and fallen with his heavy breathing. A sickening odor of ether filled the room. Knives, needles and all sorts of gruesome implements lay upon a stand near by, and just beyond, on another stand, were bottles, bandages, and a big roll of cotton. Nurses in plain gingham dresses, white aprons, and jauntily-puckered cotton caps stood around the room. But your eyes soon left these details, and came back, almost unwillingly, to the two doctors leaning over the reclining man.

H. Why is a figurative style forcible? What are the marks of a good figure? Of a bad one? Which of the following figures are good and which are bad? Why?

1. His tears fell like rain on the girl's tresses, fine as spun gold.

2. Historical France has three great searchlights that have swept the ocean of time and sent their little beams through all the centuries—Louis XIV., Napoleon, and Henry of Navarre.

3. The doughty half-back plunges down the field, fierce as a lion, tossing his foes aside.

4. When Mr. Cottle, the publisher, shortly after sold his copyrights to Mr. Longman, that of the *Lyrical Ballads* was reckoned at zero, and it was at last given up to the authors. A few persons were not wanting, however, who discovered the dawn-streaks of a new day in that light which the critical fire-brigade thought to extinguish with a few contemptuous spurts of cold water.—LOWELL: *Wordsworth.*

5. Wordsworth went quietly over to Germany to write more Lyrical Ballads, and to begin a poem on the growth of his own mind, at a time when there were only two men in the world (himself and Coleridge) who were aware that he had one, or at least one anywise differing from those mechanically uniform ones which are stuck drearily, side by side, in the great pin paper of society.—*Ibid.*

6. His advance was punctuated by applause.

7. Artistic Description dips her pen in Beauty's ink-well and lays on the strokes with a free, clear hand.

8. Climax is the bell that strikes at the end of your story.

9. The hand of the United States, thrown into the balance, might turn the tide.

10. We can see Amyas burning to overflowing with the purpose and the unrelenting aim.

11. Another barrier to the assimilation of the Chinese hinges on the marriage question.

12. One of our boys, experienced in heart-breaking, agreed to try his skill on a certain sentimental female in the other society, and as soon as he had her under his thumb, to probe her for the secrets of her paper. She swallowed bait, hook, and all.

13. But the walls were made of screens of marble tracery—beautiful, milk-white fretwork, set with agates and carnelians and jasper and lapis lazuli, and as the moon came up behind the hill it shone through the openwork, casting shadows on the ground like black-velvet embroidery.—KIPLING: *The Jungle Book.*

14. The seeds of the Gospel have been watered with the blood of the martyrs.

15. Till the dawn, hour after hour, as the moonlight paled on the high peaks, and that which had been belted blackness on the sides of the far hills showed as tender green forest, the lama stared fixedly at the wall.—KIPLING: *Kim.*

16. In the midst of it all gleams the Welsh Harp Lake, like a piece of sky that has become unstuck and tumbled into the landscape with its shiny side up.—DU MAURIER: *Peter Ibbetson.*

17. [The brown bear] hugged as many [monkeys] as he could hold, and then began to hit with a regular *bat-bat-bat,* like the flipping strokes of a paddle wheel.—KIPLING: *The Jungle Book.*

18. The moon was sinking behind the hills, and the lines of trembling monkeys huddled together on the walls and battlements looked like ragged, shaky fringes of things.—*Ibid.*

19. It is not a great Xerxes-army of words, but a compact Greek ten thousand, that march safely down to posterity.—LOWELL: *Wordsworth.*

20. That [the ability to write] was a proficiency that tempted me: and I practiced to acquire it as men learn to whittle, in a wager with myself.—STEVENSON: *A College Magazine.*

21. Almost from the first moment of my march, a faint, large noise, like a distant surf, had filled my ears. . . . As I continued

to advance, the noise increased and became like the hissing of an enormous tea-urn.—STEVENSON: *Travels with a Donkey.*

22. One thing only De Launay could have done—what he said he would do. Fancy him sitting, from the first, with lighted taper, within arm's-length of the powder magazine; motionless, like an old Roman Senator, or bronze lamp-holder.—CARLYLE: *The Storming of the Bastile.*

23. Pathetic little tumble-down old houses, all out of drawing and perspective, nestled like old spider's webs between the buttresses of the great cathedral.—DU MAURIER: *Trilby.*

24. The Duke of Burgundy drank too much and ate too much. He resembled a sponge: when empty, too rough a customer; when full, too juicy.—HEWLETT: *Richard Yea and Nay.*

25. The fog was driven apart for a moment, and the sun shone, a blood-red wafer, on the water.—KIPLING: *Plain Tales from the Hills.*

26. The feeling of unhappiness he had never known before covered him as water covers a log.—KIPLING: *The Second Jungle Book.*

I. Comment fully on the appropriateness or the inappropriateness of the diction in these quotations:

1. Never was queen given a prouder ovation than Emma Nevada, the peerless, last night. Words are mere idle things when the attempt is made to describe the scene, the singer, and the songs.

No elaborate stage settings had been attempted, though the boards where oft the sock and buskin have held sway were tastefully decorated with the national colors.

But, ah! what a difference a moment later. The center portières part, a vision of sweet, beauteous womanhood appears, lingering a brief moment as she holds the rich folds apart, a dark, warm frame to the picture—the lark with a voice of melody divine.

Such a roar of applause sweeps upward from the multitude that the building fairly trembles. Will it never cease? Ah, that comes straight from the heart of the free spoken people of the mountains. It rolls and sweeps, surges and beats, and amid it all, the famous little woman, greater to-night to those enraptured hundreds than the proudest queen who ever sat on a throne, comes down the center of the stage, a vision of dainty, sweet good-nature.

"Isn't she sweet!" "Oh, the dear thing," and kindred exclamations burst forth spontaneously.

2. The violet fad, which has found expression in so many captivating shapes, now appeals to the fastidious woman in the form of a wood violet tooth wash. After each meal thirty drops or more of this lotion are added to a small glass of water, when it is ready for a revivifying mouth rinse.

How every crevice and cranny about the pinky gums revel in this bit of æstheticism! Gay little ripples of laughter are freighted with a violet-laden sweetness that is truly the very acme of feminine refinement. A gossipy confidence breathes in every word uttered, a tribute to this pleasant mode of adding one more charm to woman's make-up.

3. It is due to Neighbor Diaz [President Diaz of Mexico] to say that he is not taking advantage of this unpleasantness [the Spanish-American War] to throw any garbage over the line fence.

4. It looks as if Mr. Williamson had succeeded in moving the senator's keep-off-the-grass sign several yards further back.

5. If England and Uncle Sam ever do join hands and circle to the left, they will lead the rest of the world a lively dance.

6. There seems to be a notion abroad that the United States cannot hold the Monroe doctrine and a vigorous foreign policy at the same time. The American eagle, let it be understood, has two claws, not to mention a serviceable beak.

7. A very good touch in the line of pathos is the boy's grief over the dead bird.

8. Baldassare was old, red-eyed, stiff in the back. Possibly he was rheumatic, certainly he was grumpy. He had a long slit mouth which played him a cruel trick; for by nature it smiled when by nature he was most melancholy. Smile it would and did, however cut-throat he felt: if you wanted to see him grin from ear to ear you would wait till he had had an ill day's market. Then, while sighs, curses, invocations of the saints, or open hints to the devil, came roaring from him, that hilarious mouth of his invited you to share delights. You had needs laugh with him, and he, cursing high and low, beamed all over his face. "To make Baldassare laugh" became a stock periphrasis for the supreme degree of tragedy among his neighbours. About this traitor mouth of his he had a dew of scrubby beard, silvered black; he had bushy eyebrows, hands and arms covered with a black pelt: he was a very hairy man.—HEWLETT: *Little Novels of Italy.*

9. It made all the difference, in asserting any principle of war, whether one assumed that a discharge of artillery would merely knead down a certain quantity of once living clay into a level line, as in a brickfield; or whether, out of every separately Christian-named portion of the ruinous heap, there went out, into the smoke and dead-fallen air of battle, some astonished condition of soul, unwillingly released.—RUSKIN: *The Crown of Wild Olive.*

10. All the roads of our neighbourhood were cheerful and friendly, having each of them pleasant qualities of their own; but this one seemed different from the others in its masterful suggestion of a serious purpose, speeding you along with a strange uplifting of the heart. The others tempted chiefly with their treasures of hedge and ditch; the rapt surprise of the first lords-and-ladies, the rustle of a field mouse, splash of a frog; while cool noses of brother-beasts were pushed at you through gate or gap. A loiterer you had need to be, did you choose one of them,—so many were the tiny hands thrust out to detain you, from this side and that. But this other was of a sterner sort, and even in its shedding off of bank and hedgerow as it marched straight and full for the open downs, it seemed to declare its contempt for adventitious trappings to catch the shallow-pated. When the sense of injustice or disappointment was heavy on me, and things were very black within, as on this particular day, the road of character was my choice for that solitary ramble, when I turned my back for an afternoon on a world that had unaccountably declared itself against me.—KENNETH GRAHAME: *The Golden Age.*

11. The dream commenced with a music which now I often heard in dreams—a music of preparation and of awakening suspense: a music like the opening of the Coronation Anthem, and which, like *that*, gave the feeling of a vast march—of infinite cavalcades filing off—and the tread of innumerable armies. The morning was come of a mighty day—a day of crisis and of final hope for human nature, then suffering some mysterious eclipse, and labouring in some dread extremity. Somewhere, I knew not where—somehow, I knew not how—by some beings, I knew not whom—a battle, a strife, an agony, was conducting—was evolving like a great drama, or piece of music; with which my sympathy was the more insupportable from my confusion as to its place, its cause, its nature, and its possible issue. I, as is usual in dreams (where, of necessity, we make ourselves central

to every movement), had the power, and yet had not the power, to decide it. I had the power, if I could raise myself, to will it, and yet again had not the power, for the weight of twenty Atlantics was upon me, or the oppression of inexpiable guilt. "Deeper than ever plummet sounded," I lay inactive. Then, like a chorus, the passion deepened. Some greater interest was at stake; some mightier cause than ever yet the sword had pleaded, or trumpet had proclaimed. Then came sudden alarms: hurryings to and fro: trepidations of innumerable fugitives, I knew not whether from the good cause or the bad: darkness and lights: tempest and human faces: and at last, with the sense that all was lost, female forms, and the features that were worth all the world to me, and but a moment allowed,—and clasped hands, and heart-breaking partings, and then—everlasting farewells! and with a sigh, such as the caves of hell sighed when the incestuous mother uttered the abhorred name of death, the sound was reverberated—everlasting farewells! and again and yet again reverberated—everlasting farewells!

And I awoke in struggles, and cried aloud—"I will sleep no more!"—DE QUINCEY: *The Pains of Opium.*

PART IV

RHETORICAL PRINCIPLES

CHAPTER XVI

A SURVEY OF THE CHIEF RHETORICAL PRINCIPLES

111. The Nature of Rhetorical Principles.—At the outset of our work in composition, we learned that in writing there are two matters to be considered—correctness and effectiveness. Correctness, we learned, prescribes that we use authorized English words, and that we use them according to the accepted laws of the language, called grammar. Effectiveness prescribes that we select words which will represent our ideas accurately and attractively. Part II of this book dealt wholly with the first matter—correctness. Part III dealt with effectiveness in the choice of words. In Part IV we shall consider what general laws of structure will help to make sentences, paragraphs, and whole compositions clear and effective.

A good writer, we shall find, follows, consciously or unconsciously, a few principles in the selection and arrangement of his ideas,—and hence in the selection and arrangement of his words, sentences, and paragraphs. These rhetorical principles are but common-sense rules, which apply to the other arts as well as to writing, and which, indeed, govern our conduct in practical life. They are universal principles of action. A sensible man, for example, does not fritter away his time and his strength in a large number of enterprises all going on at

once; he concentrates his efforts upon one object at a time. In writing, this principle of concentration is called unity. Similar parallels between the other fundamental principles of composition and the principles that govern our conduct in life may easily be found. Of the many principles of composition which might be treated, we shall discuss here only the six most important ones.

112. Selection.—The first step in composition (see chapter II) is the gathering of material; the second step is the selection from the mass of thoughts, facts, and impressions thus brought together of those parts which will best serve our purpose. We can see more in one glance than we can describe completely in a dozen pages; we must make notes and accumulate details before we are ready to write even a simple theme. Meanwhile, a process of selection goes on in our minds unobserved, causing us to remember some things and to forget others. But this unconscious winnowing is not enough. Before we attempt any serious writing, we must examine consciously the material we have at our command to see what is needed for our purpose. In this choice of material we are influenced by three considerations: the details selected must be important, they must be harmonious, and they must be suggestive. In other words, the writer should take from his material what it is necessary for the reader to know, what fits together properly, and what will interest his reader. This process is called the principle of selection.

113. Unity.—Selection and unity, the second of the principles we shall discuss, are very closely related. Any piece of writing should give the reader an impression of being a whole. If we put too many thoughts into a sentence, a paragraph, or a whole composition, that part of our writing will be confused or vague. On the other hand, if we do not include all the

thought that belongs to that unit of composition, we fail equally in making it effective. Digressions and omissions are both to be avoided. The difficult thing is to know just how much or how little is needed to satisfy this sense of unity in any given sentence, paragraph, or whole composition.

The principle of unity further directs that every composition shall be treated from one "point of view." The phrase "point of view" may best be explained by an illustration. If, in telling the story of a foot race, the writer describes the race as he saw it from the grand-stand, he will have one "point of view"; if he describes it as one of the athletes saw it from the track, he will have another; if he describes it in part from the grand-stand and in part from the field, he will have two opposed points of view. Unity requires that at any given moment the writer shall have one point of view clearly in mind; and that whenever it is necessary to change the point of view he shall make the transition quite plain. The fewer changes in the point of view the better it is for the unity of the composition.

114. Coherence.—Coherence means literally "sticking together." Sequence, another name for this principle, conveys a little more clearly than coherence the idea of order. All the parts of a composition should follow one after another in a logical method. "Order," we are told, "is Heaven's first law." But it is not enough merely to arrange ideas logically: they must often be cemented, as it were, by little words of relationship. Clearness in composition depends very largely upon the observance of the principle of coherence. The ideas must be presented in such an order and with such verbal connectives that the reader is prepared to understand each sentence and each paragraph and each section of the whole composition, when he comes to it.

115. Emphasis.—The principle of emphasis (or mass) concerns the arrangement of ideas: whatever is important should be given an important place; whatever is subordinate should be given a subordinate place. Usually, the important places in a sentence, a paragraph, or a whole composition, are the beginning and the end. The principle of emphasis is often called by rhetoricians proportion and climax. Both these terms express certain distinct kinds of emphasis, and will be discussed separately.

116. Proportion.—Every part of a whole composition should be written with reference to its relative importance. An unimportant part should not be developed at the expense of another more necessary part. Moreover, there should be a definite scale of treatment, and this scale of treatment, once decided upon, should be maintained throughout the whole composition. This principle of measure and balance, while less important than unity and coherence, will always be found in writing distinguished for finish and perfection.

117. Climax.—The word climax (from the Greek word meaning a scale or ladder) originally had but one meaning in English—and in that sense we use it here—a rise or ascent. In arranging a series of coördinate words, phrases, clauses, sentences, or paragraphs the less important ones should be followed by the more important. The interest of the reader should grow as the composition progresses, and the highest point of interest should be the close. The good sense of this law is self-evident. No one wishes to read a story that opens with much excitement, but "runs down" at the close. In telling an anecdote, he who puts his point first fails to win attention. Expectation on the part of the reader is the attitude desired by the writer.

118. Necessity of Observing These Principles.—Modifications of these principles, and even new principles, may

be discovered, but the principles of selection, unity, coherence, and emphasis are essential to every piece of writing, no matter what is its nature. The writer who wishes to make the most of his ideas should see that he has used the best of his material, that he has arranged his thoughts logically and emphatically, that he has left with his reader a single definite impression, that he has paid due attention to every part of his subject, and that he has proceeded from less to more interesting matter.

In this chapter, rhetorical principles have been described in general, in their application not only to words, sentences, and paragraphs, but also to thought or material. In the succeeding chapters, they will be treated specifically in their action upon the form of sentences, paragraphs, and whole compositions.

Exercise XVI

A. Define and illustrate the phrase "a rhetorical principle." What parallels to these rhetorical principles can you find in other fields, such as sculpture, painting, and architecture? What is the use of a principle in the practice of composition?

B. What specific principles are defined in this chapter? Describe the application of each. Do they apply to any one kind of writing only?

C. Illustrate unity by an examination of one of Hawthorne's short stories, one of Macaulay's essays, or an act of *The Merchant of Venice.* What is the "point of view" in each case? Is there any noticeable point of view in the following themes? What is it in each one?

1. I sit high up in the old tower. The houses below me look like little girls' play-houses, and the men and women hurrying here and there seem like the little men and women that inhabit these mansions of the juvenile mind.

I grow dizzy looking down so far below me, and my eyes

wander far off over the level country dotted with farm-houses and peaceful homes with their surrounding barns and orchards. A little way from town, toward the west, is the home of an English family. The large, square house, with its hospitable look, the winding road, lined with flower beds full of mignonette, forget-me-nots, marigolds, and other old-fashioned flowers, the tiny pond with its little boat-house on the bank, and the two swans sailing majestically on the water, the fantastically shaped evergreen trees and big rose bushes covered with pink, white, crimson, and yellow blossoms, all lend an air of beauty and well-being to the place as they lie in the morning sunshine.

2. Here she comes, trotting up the walk toward the porch of the house next door, her scarlet cloak flying and her golden curls bobbing up and down on either side of her glowing cheeks, as her fat little legs almost trip one another up in their hurry to reach shelter from observation. Up the porch she runs, hood askew and tiny mitten grasping firmly a big, white envelope. After ringing the bell she stands there, jumping up and down with excitement, and as she catches sight of me she shakes her head vigorously and throws what I interpret as an appeal for silence into her laughing eyes. Someone opens the inner door, and in a flash she is down the steps and around the corner at a gait which seems to me an inimitable mixture of hop and slide. Everything is well, I think to myself; but just as I turn away I catch sight of a small brown head, with close cropped hair, in a window opposite me, a head which has apparently been watching proceedings as eagerly as I. St. Valentine's secrets will never be inviolate while he entrusts them to the light of day.

D. Explain in detail the application of the principle of selection. Outline a story about some commonplace incident, and indicate the parts that you would omit in writing.

E. What is coherence? In describing a room, how would you observe the principle of coherence? In telling the story of the caskets in *The Merchant of Venice*? In explaining the making of chlorine-gas or some other chemical compound?

F. Show how Macaulay preserves proportion in that one of his essays with which you are most familiar. Is

there any chapter in the first fifteen chapters of *Woodstock* that lacks proportion?

G. Write on the following topics themes of one to two pages:

1. A "sky-scraper" (make plain the point of view).
2. A familiar battle (observe coherence).
3. My best friend (selection).
4. An abandoned farm (coherence).
5. The principle of gravity (coherence).
6. Bird life near your home (selection).
7. An anecdote (climax).

CHAPTER XVII

UNITY IN SENTENCES

119. Unity Defined.—All of the rhetorical principles mentioned in the preceding chapter apply to the paragraph and the whole composition, but only three—unity, coherence, and emphasis—are of much importance in dealing with sentences. These three we shall take up in the order given above.

To discover the meaning and the importance of unity in sentences, let us look at some careless sentences:

1. Horace Walker and his sister Jane were called to Watertown last Friday, Mrs. Walker having had a sudden attack of heart-failure, but she is better now.

1. Horace Walker and his sister Jane were called to Watertown last Friday, by the serious illness of their mother. Mrs. Walker, who was suffering from an attack of heart-failure, has improved somewhat.

2. When the wheezy old engine had laboriously puffed its way up the grade and then, with grating and creaking, had been in turn pushed down the grade on the other side of the hill, through a dense fog, into the vale where the little box-like station stood, we got together, by the two ill-painted, unclean cars it had pulled to the crest, our dress-suit cases, fishing-rods, and baskets, preparatory to taking

2. The wheezy old engine laboriously puffed its way up the grade through a thick, damp fog, and then was pushed, grating and creaking, down the other side of the hill to the little box-like station in the valley below. By the side of the two ill-painted, unclean cars, we got our whole outfit together — dress-suit cases, fishing-rods and baskets. Over the hills, nine miles away, lay the lake, where we

a nine-mile ride over the worst road imaginable, and in the most rickety of stage-coaches in existence, to the lake, where we went to fish for a day or two.

were to fish for a few days. The rest of the journey we must make in the most rickety of stage-coaches and over the worst of roads.

These hasty, formless sentences were obscure because they either had no main idea or allowed the main idea to be hidden among a mass of minor ones. They lacked unity. A unified sentence is one which stands obviously for a single complete idea.

120. Unity of Thought.—A sentence which has no central idea is said to lack unity of thought. Of course, if we join in one sentence two ideas which lack all connection, the sentence loses unity of thought; e. g.:

1. Booth had a great aversion to rehearsals, but he was a most gentle man to those holding minor positions.

2. "But my husband's tongue 'ud have been a fortune to anybody, and there was many a one said it was as good as a dose of physic to hear him talk; not but what that got him into trouble in Lancashire, but he always said, if the worst came to the worst, he could go and preach to the blacks."—GEORGE ELIOT: *Felix Holt.*

Fortunately, such collections of odds and ends of thought are not common in serious writing. The more usual type of disunified sentence is the type in which the writer joins in one sentence two or more statements which, though consecutive, are not so closely consecutive as to be parts of the same idea; e. g.:

Chaucer began to write at an early age, and as he was a page for some court lady he went to France when she did, and we may presume that his stay there gave him an acquaintance with French literature which was later of service to him.

Be careful to say one thing at a time.

A similar, though less elementary error, is the addition to the sentence of a postscript, as in the following extract:

When the wire is in the groove around the edge of the pan, the pan is given to a boy who bends together the tongue-shaped corners spoken of above and puts each corner into a machine, *and when it comes out, we find the corners riveted.*

The italicized words represent a new thought and demand a new sentence.

Other examples of sentences which include too much follow:

1. Tom ran but once and lost, and after watching the races till late, we left the grounds.

2. The allusion in the last three lines is to the story that Orpheus sought his wife in Hades, and played so well that "iron tears ran down the cheeks of Pluto," and he granted Orpheus permission to take his wife with him back to earth, on condition that Orpheus must not look back at her till they reached the surface, but he didn't observe the condition, and looked back at his wife when he himself got to the earth's surface, and so he lost his wife a second time.

3. We are very seldom annoyed with thunderstorms; and it is no less remarkable than true, that those which arise in the south have hardly been known to reach this village; for before they get over us, they take a direction to the east or to the west, or sometimes divide into two, and go in part to one of those quar-

1. Tom ran but once, and lost. After watching the races till late, we left the grounds.

2. The allusion in the last lines is to the story of Orpheus's search for his wife in Hades. He played so well that "iron tears ran down the cheeks of Pluto," and the monarch of Hades granted the musician permission to take his wife back to earth, on condition that he should not look back at her until they reached the surface. But Orpheus did not observe the condition; as soon as he himself got to the surface, he turned to glance at Eurydice. So he lost his wife a second time.

3. We are very seldom annoyed with thunderstorms; and it is no less remarkable than true, that those which arise in the south have hardly been known to reach this village; for before they get over us, they take a direction to the east or to the west, or sometimes divide into two and go in part to one of these

ters, and in part to the other, as was truly the case in the summer of 1783, when though the country round was continually harassed with tempests, and often from the south, yet we escaped them all; as appears by my journal of that summer.—WHITE: *Natural History of Selborne.*

quarters, and in part to the other. This was truly the case in the summer of 1783, when, as appears by my journal of that summer, though the country round was continually harassed with tempests, often from the south, we escaped them all.

121. The Relation of the Sentence to the Paragraph.—We shall not fully understand the term unity if we consider only single sentences. For the sentence is seldom an independent unit of style: it gains its meaning by its relation to the other sentences immediately about it, and to the whole paragraph in which it stands. Roughly speaking, we may say that a unified sentence represents one step in the progress of a paragraph.[1] In the following extracts, for example, each sentence is a clearly marked stage in the progress of the thought:

1. There is in the government of the United States no such thing as a Cabinet in the English sense of the term. But I use the term, not only because it is current in America to describe the chief ministers of the President, but also because it calls attention to the remarkable difference which exists between the great officers of State in America and the similar officers in the free countries of Europe.—BRYCE: *The American Commonwealth.*

2. I have observed that a reader seldom peruses a book with

[1] It must be remembered on the other hand, that frequently writers divide a long but unified sentence into several short sentences for some special purpose, such as rapidity or emphasis. The following extract illustrates the point: "No feature in the government of the United States has awakened so much curiosity in the European mind, caused so much discussion, received so much admiration, and been more frequently misunderstood, than the duties assigned to the Supreme Court and the functions which it discharges in guarding the ark of the Constitution. Yet there is really no mystery about the matter. It is not a novel device. It is not a complicated device. It is the simplest thing in the world if approached from the right side."—BRYCE: *The American Commonwealth.*

Yet the fact noted above remains generally true.

pleasure till he knows whether the writer of it be a black[1] or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling, digesting and correcting will fall to my share, I must do myself the justice to open the work with my own history.—ADDISON: *The Spectator.*

It follows, then, that sentences which, taken by themselves, are unified, may not be unified when they are looked at as parts of a paragraph. To put it in another way, the sentences in a paragraph may be too short for unity; for example:

The day was cold and dry. I had wrapped myself up in a cloak and a blanket. I wore two hoods and a veil upon my head. My hands were dressed in two pairs of mittens. After seating myself in the buggy, I was roughly tucked in with two more blankets. I was so burdened with wraps that I could hardly move.

This is not only rough and unpleasant, but even illogical. Facts which belong together are forced into unnatural separation, and the reader is compelled, before he can see the relation of each sentence to the others and to the paragraph as a whole, to combine some of them in his mind. Properly written, it reads as follows:

As the day, though dry, was cold, I had wrapped myself in a cloak and a blanket, wore two hoods, a veil, and two pairs of mittens. But even this was not enough, and after I sat down in the buggy, I was tucked in with two more blankets. Naturally, I could hardly move.

From sections 120-121, the following conclusions may be drawn: to make our sentences units in thought, we must (1) make sure that each sentence has a main idea;

[1] Dark complexioned.

(2) exclude all details not bearing on that main idea; (3) make each sentence short enough to be understood as one idea, but long enough to form a definite section of the thought of the paragraph in which it stands.

122. Unity of Form.—Frequently we find sentences which, though they answer all three of the requirements just given, do not seem unified. Such sentences show the defect which Coleridge said was characteristic of the sentences of uneducated men—they present all the ideas as of equal importance. Now the ideas in a sentence are seldom of exactly equal importance. Except in those compound sentences which, as it were, balance one statement against another, unity demands, first, that we separate our statements into one main statement and one or more subordinate ones, and second, that we make the difference in relative importance clear at first glance. Unless the main fact or idea—the one for which the sentence is written—stands out plainly from the minor ones, the sentence lacks what we may call "unity of form."

Instances of a lack of unity of form can be found in most newspapers and themes. "Macduff got some English forces and marched to Birnam wood, and ordered them to advance under cover of some boughs," is properly one sentence, but it is not unified. The main idea must be distinguished from the subordinate ones. "When Macduff had got his English to Birnam wood, he ordered them to advance under cover of boughs," is unified. Again, "She roved among the fields and meadows with her little playmates, and she passed a pleasant life," is of dubious unity. "Roving among the fields and meadows with her little playmates, she passed a pleasant life," is of undoubted unity. A longer example will be useful, for in short sentences there is little chance for errors of this kind:

Nelson now met the Spanish fleet off Cape St. Vincent, and in the engagement that followed he saw that the Spanish showed signs of retreating, so he disobeyed orders and engaged four of the enemy at once, and the English were victorious.

This sentence is strikingly deficient in unity, yet everything in it may properly be said in one sentence, provided the writer makes clear which is the leading idea. The revised form which follows makes the necessary distinction between the major and the minor statements:

In the engagement that followed Nelson's meeting with the Spanish fleet off Cape St. Vincent, Nelson, seeing that the Spanish showed signs of retreating, disobeyed orders, engaged four of the enemy at once, and came off victorious.

Study of the following extracts will reinforce the statement that a failure to give the main idea the main place in the sentence destroys unity:

1. The man was not regularly enlisted in the navy, but his assailant has been punished, and it is supposed that there will be no further difficulty with his government.

2. Throughout his novels Scott portrays with admirable force and fire the knight's thirst for battle, and this especially pleased me in *Ivanhoe*.

3. I followed the lists of standard authors in my reading throughout the high school, and at the end of the four years I was very tired of the "Hundred Best Books." I wanted variety, and therefore I wandered from the beaten path, and it must be said that the by-ways are often more interesting than the direct

1. As the man was not regularly enlisted in the navy, and as his assailant has been punished, it is supposed that there will be no further difficulty with his government.

2. What especially pleased me in *Ivanhoe* was the force and fire with which Scott, as in all his novels, portrays the knight's thirst for battle.

3. Throughout my high-school course, I followed in my reading the lists of standard authors; and at the end of the four years I was very tired of the "Hundred Best Books." In search of variety, I wandered from the beaten path, to be rewarded with the discovery that, after a long course of standard reading, one often

road, for few will deny that after reading a long series of standard works one may find unbounded delight in Anthony Hope, Conan Doyle, and Jules Verne.

finds the by-ways more interesting than the direct road, and gives to Jules Verne, Conan Doyle, and Anthony Hope, the attention he refuses to Macaulay and George Eliot.

123. The Compound Form Often Destructive to Unity.—A second glance at the examples cited under unity of form reveals two facts: first, in the revised sentences the compound often gives way to the complex construction; second, "and" and "but," common in the un-unified sentences, are comparatively rare in the unified ones. Long compound sentences which depend for connectives chiefly on "but" and "and," are apt to lack unity. Many sentences must, of course, from the nature of the thought, be compound, but many may to advantage be changed from compound to complex or to compound-complex statements. The simplest device for making a compound sentence complex is the use of a subordinate clause. "I like books, and I read many, and I give most of my leisure time to reading," lacks unity of form. "I like books so much that I give most of my leisure time to reading," has unity. A second device is the use of participial phrases. If we supply a participial construction in the awkward, disjointed statement, "He was a bad man, and I knew he was, and so I left him to his own devices," it becomes the unified statement, "Knowing him to be a bad man, I left him to his own devices." Note, too, the use of the present participle in the sentence about Nelson's battle with the Spanish, section 122.[1]

124. Summary of Chapter.—Sentences, to be perfectly clear and logical at first glance, must be unified both in thought and in form. A sentence is a unit in thought when it makes one complete statement and no more. It

[1] In connection with this section the student is urged to review Chapter V

is a unit in form when the main idea stands out from the minor ones. To attain unity in our sentences we must consider not only the amount of material put into each one, but also the relation of each sentence to the paragraph. Finally, we must learn to avoid long, rambling, compound sentences, accustoming ourselves to the use of subordinate clauses, participles, and all the many devices for transforming a compound into a complex sentence.

One additional remark may be made: the time for considering the unity of our sentences is not the moment when we are writing out our first draft, but when we are revising that draft.

Exercise XVII

A. Define the term unity as applied to sentences. Distinguish between unity of thought and unity of form. What relation is there between the length and the unity of sentences? What bearing on unity has the relation of the sentence to the paragraph?

B. The following sentences lack unity. Correct them, stating in each case whether the defect is lack of unity of thought, or of form, or both:

1. Watkins deserted from the English navy in 1890, and lived in America ten years, and then got a pardon from King Edward on his accession, and went back to England and married. But an enemy had an eye on him, and a file of soldiers took "Jack" prisoner on the first day after his marriage, and he being unable to produce his pardon, having sent it to his aged mother, they tried to hold him, but he killed a guard in escaping, and was thrown into Dartmoor prison.

2. I was proud before, but did not realize it, but now it asserted itself, and before I was aware of it, a sneer was painted on my face.

3. The water had put life into the logs, and though their limbs were all amputated, they were a very lively set, but at last their course was checked.

4. Shelley affirmed that the cause of Keats's death was the harsh criticisms he had received from certain of the critics. He affirmed that Keats had brooded over these until it had ultimately caused his death. I do not agree with Shelley in this, for it is stated that Keats died of consumption. Though he may have grieved over these criticisms, yet I do not think they were the direct cause of his death.

5. With the assistance of this man his trunk was soon found, inspected, checked, and put on top of a cab which waited outside, and as Paul was driven through the crowded streets, there burst upon his astonished sight for the first time a full view of American city life.

6. Lobo sat apart on a knoll, while Blanca with the rest was endeavoring to "cut out" a young cow, which they had selected; but the cattle were standing in a compact mass with their heads outward, and presented to the foe a line of horns, unbroken save when some cow, frightened by a fresh onset of the wolves, tried to retreat into the middle of the herd.—ERNEST SETON-THOMPSON: *Wild Animals I Have Known.*

7. She was a wonderful swimmer, among other things, and one early morning, when she was a girl, she did really swim, they say, across the Shannon and back, to win a bet for her brother, Lord Levellier, the colonel of cavalry, who left an arm in Egypt and changed his way of life to become a wizard, as the common people about his neighborhood supposed, because he foretold the weather and had cures for aches and pains without a doctor's diploma.—MEREDITH: *The Amazing Marriage.*

8. The new President of France, like his predecessor, is never so happy as when pottering about with a gun, and may be expected to make full use of his new-fledged prerogatives in connection with the game preserves, differing therein from poor President Carnot, who never got over the fact that at one of his first shooting parties after becoming President, he wounded an official in the lower part of the back, the official in consequence thereof being kept on as chief of the household in lieu of receiving his dismissal, which had already been determined upon.

9. The Holy Grail was given into the care of Joseph of Arimathea and his descendants, but one of these led a wicked life, so that the cup disappeared, and it was a custom of the Knights of the Round Table to go on long journeys in search of it.

10. Milton was married three times in his life, the latter part

of which was very unhappy, as his daughters became impatient of the restraints which their father's blindness imposed upon them.

11. Some of Longfellow's greatest works are *Evangeline, Hiawatha, The Courtship of Miles Standish,* and the *Psalm of Life,* and he died in the year 1882, when he was seventy-five years of age.

12. The eligibility rules are the first to be considered by us, and first of all let me say unqualifiedly that they are unsatisfactory.

13. A man who can not play on his college team on account of his professionalism has a certain stigma attached to his name, although he is morally as good as his fellow-student, and such a libel is entirely unwarranted and undemocratic.

14. There is my uncle's summer home; so situated as to afford him the rest and seclusion which a busy man requires during the hot days of summer; for instead of going to a home in the city after business hours, in such a case one can take a train, and in a short while, change from a business man into a farmer, for this summer home is a typical New England farm; except that the house is more roomy than a farmhouse and has a large veranda.

15. Is it possible that it is "well known" that men are "everywhere" breaking their pledges and living a lie by saying that they are amateurs when they are professionals, and have taken pay for playing ball in the summer? I can not believe it, but even if it is so, still, surely the rule is not incapable of enforcement merely because of the difficulties in ascertaining a man's amateur standing, for what is "well known" to those on the inside can be known to a committee appointed for the purpose of investigating, and while there may be an occasional mistake, the general result will be far better than if we relax the rules and open the way to the abuses which have existed for so many years in almost every college in the country.

16. Upon their arrival the boats are poled up a narrow inlet made by the digger, which scoops up the sand in an endless belt of cups and then passes it through a series of sieves which separate it, until they are opposite a pile of gravel which the oyster man deems suitable for his purpose, and then made fast.

17. At the first glance I saw a room all draped and hung with Persian tapestry and curtains. On the walls were old weapons, lanterns, and some curious old pictures. In the middle of the

room was a swinging couch. This was shaped much like an ordinary bed, being wide and low. It was hung from the ceiling by four heavy, black chains, and was covered by a huge, Oriental afghan of the brightest colors. On this were innumerable pillows. These made it look very inviting.

18. Then I examined numerous daggers, stilettos, shields, sabres and many curious trinkets. Among these trinkets was one worthy of special notice. It was an ancient instrument of torture. This was a large iron ball, covered with chains and spangles. From one side of it protruded a long, sharp point. How it was used, I know not. But nevertheless it is a very interesting object.

19. The *Southery* will send ashore all the prisoners that can be accommodated in the temporary quarters at the Naval Prison, and immediately upon the new, remodeled, and enlarged cell scheme being completed, as it will be in a month or so, all the prisoners will be transferred to the prison, and the *Southery* will be overhauled for auxiliary service, when she will probably be square-rigged, and rearranged and refitted as a model training ship, like the U. S. S. *Prairie*.

20. The Bank of England was established in 1694; the Bank of France in 1800; and the German Imperial Bank in 1875; and as the people of America believe that the banks ought not to regulate the currency, it is highly improbable that they would entrust this primarily governmental function into the hands of such private corporations as these.

21. He died at the age of sixty-five, surrounded by many mourners, among whom were his three daughters, to whom he dictated his writings, after he became blind.

22. Oliver Goldsmith was born in Pallas, in 1728. His family was poor, and he did not receive an efficient education, both on this account and because he played in school instead of working, although when he got to college he worked harder.

23. Pope was born a few miles from London, and from the age of twelve he educated himself at home.

24. Here he began his translation of Homer, which took him fifteen years, and for it he received £8,000.

25. The *Spaarndam* belongs to the Holland-American line and should have reached port two days ago.

26. It had been decided to leave the dog in the country and this grieved his little master greatly, but finally Romp was allowed to go.

27. In Book I the story opens with a vivid picture of the Bishop, and he is said to have been a Bishop of Provence.

28. The practice of preaching by narrative commends itself to many ministers. It makes sermons more popular. Popularity is not the only ambition of the minister. But he surely desires to extend his influence. That is, he wants to extend it as far as is consistent with true helpfulness. No form of literature is so popular as the story. It is even true that the popular preachers are those who make frequent use of illustrations and anecdotes. If this plan is followed, a minister may begin a series of sermons which is but a series of chapters of an original novel. The same characters are met in each week's discourse. The plot gradually develops. The interest of the hearers increases with each succeeding sermon.

C. Why is the compound form often destructive of unity? Enumerate the various ways of making compound sentences complex.

D. The following compound sentences lack unity. Rewrite them:

1. Burns's sudden friends forgot him, or at least nothing was done for him, and that embittered him, and he returned to the outer darkness of the old straitened circumstances, and doggedly resumed the burden of poverty and toil.

2. Satan was the first to waken, and then he called his host around him in consultation and they decided to build a large castle and there hold counsel; so in a very short time Pandemonium was built and the angels flocked in and filled the palace.

3. Macduff succeeds in getting some English forces and marches up to Birnam wood and orders every man to take a branch and march against Macbeth in Dunsinane, and there he maintains he was not woman-born, and in the battle he meets Macbeth and kills him.

4. They become king and queen now, and Macbeth says that Banquo is likely to make trouble for him, and Macbeth gets three murderers to kill Banquo and Fleance, but Fleance escapes.

5. We tried to scare the creature from the organ, but that was impossible and then we tipped it over and the rat ran out, but did not get away, for Carlo, the dog, was after it and caught it before it could get into a hole.

6. We are continually told, during our school course, that the

benefit we receive depends not so much upon the books we study as upon association with learned and noble minds, and my point is that in the city one has the greatest opportunity to meet and hear eminent people, and so going to school in the city is better than going to school in the country.

7. After murdering Duncan, Macbeth could not rest until he had put Banquo out of the way, because he thought Banquo suspected the murder he had committed, and besides, he wished him and Fleance, his son, to be killed, because the weird sisters had said that the crown would come to them in after time.

CHAPTER XVIII

COHERENCE IN SENTENCES

125. Coherence Defined.—To be clear, a sentence must be not only unified, but also coherent—that is, it must not only state what is clearly one idea, but it must also state it in such a way that the relation of the parts of the sentence to one another is unmistakable. If a given word, phrase, or clause fails to make clear its relation to the rest of the sentence, then we either do not know what the sentence means at all, or we hesitate between two or more possible meanings; e. g.:

1. Are the bears only bad on thy holding?—KIPLING: *Kim.*

2. Then he came into the room talking about the relations between Smith and Johnson, and he said that if he didn't stop that sort of thing very soon, he was sure to get into trouble.

3. The banker, though he trusted the teller, as is apt to be the case with men of his sort, yet felt that the loss occurred at his desk.

1. Are the bears bad only on thy holding?

2. Then he came into the room talking about the relations between Smith and Johnson, and said that if Smith didn't stop irritating Johnson very soon, he was sure to get into trouble.

3. Though the banker, as is apt to be the case with men of his sort, trusted the teller, yet he felt that the loss had occurred at the latter's desk.

126. Ambiguity Defined.—In all of these sentences except the first we hesitate between two or more meanings. This particular form of incoherence, which is perhaps the commonest form, is called ambiguity. The word ambiguity comes from the Latin *ambiguus*, which means "wavering" or "uncertain." Some of the more usual causes of

ambiguity are: unskillful arrangement of the parts of the sentence; unskillful use of pronouns; unskillful use of participles and verbal nouns in "ing."

127. Ambiguous Arrangement of Words.—Frequently an even ludicrous ambiguity results from an improper arrangement of the words. The biographer who writes, "Longfellow secured rooms in the historic Craigie House, overlooking the Charles River in which Washington was once quartered," raises a smile at his own expense. Of course, in this particular sentence, a moment's thought removes all doubt, but often no amount of consideration will make the meaning clear. Note the complete ambiguity in example 3, section 125, and in the following examples:

1. The old man, although he loved his son warmly, as is apt to be the case with an only son, spoiled him.

1. As is so often the case with an only son, the old man loved his son warmly; but he spoiled him;

or,

The old man loved his son warmly, but he spoiled him, as most only sons are spoiled.

2. Their conductor pursued an opposite road from that which Wamba had recommended, for the purpose of misleading them.—SCOTT: *Ivanhoe.*

2. Their conductor, for the purpose of misleading them, pursued an opposite road from that which Wamba had recommended;

or,

Their conductor pursued an opposite road from that which Wamba, for the purpose of misleading them, had recommended.

If the parts of the sentence which are related in thought are kept together, and the parts which are distinct in thought are kept apart, ambiguity from faulty arrangement will vanish.

In this connection the position of the adverb "only," the negative particle "not," and the correlative particles "either . . . or," "neither . . . nor" must be specially noticed. A moment's thought will always show the writer just what words these particles belong with; yet the reader has frequently to puzzle out the connection for himself. In, "I only allowed him for the whole library one hundred dollars," "only" belongs before "one hundred dollars." In, "But all of this drudgery is not without reward," "not" belongs before "all" unless the sentence is an awkward, backhanded way of saying, "All this drudgery gets its reward." In, "Johnson and I neither thought him rich nor poor," "neither" belongs just before "rich." Such sentences violate the law that things related in thought should be brought together, things distinct in thought kept apart.

128. Ambiguous Pronouns.—Pronouns may be used very freely without ambiguity, if they refer always to the same person or thing. In the following passage "he" is used twelve times; yet the passage is coherent. Indeed, the repetition of "he" actually fastens the reader's attention more firmly on William than would be the case if a variety of nouns had been used:

The situation of William was very different. He could not, like those who had ruled before him, pass an Act in the spring and violate it in the summer. He had, by assenting to the Bill of Rights, solemnly renounced the dispensing power; and he was restrained, by prudence as well as by conscience and honour, from breaking the compact under which he held his crown. A law might be personally offensive to him: it might appear to him to be pernicious to his people: but, as soon as he had passed it, it was, in his eyes, a sacred thing. He had therefore a motive, which preceding kings had not, for pausing before he passed such a law. They gave their word readily, because they had no scruple about breaking it. He gave his word slowly, because he never failed to keep it.—MACAULAY: *History of England.*

Only too often, however, the repetition of a pronoun means a shift of the antecedent and a consequent ambiguity; e. g.:

1. Walters and Foster didn't agree with them: they thought as we did, and so they were forced to give up their intention.

2. The thief, who was in no way daunted by the presence of the magistrate, remarked that if he had been brought up in luxury as he was, he also might have been as worthy as he.

3. General Johnson's father, also a soldier, died in battle before his tenth year.

1. Walters and Foster agreed with us and not with their old-time adversaries. Accordingly the latter were forced to give up their intention.

2. The thief, in no way daunted by the presence of the magistrate, said: "If I had been brought up in luxury, as you were, I might have been as worthy as you."

3. General Johnson's father, also a soldier, died in battle before his son's tenth year.

Among the devices for ridding a sentence of the ambiguity due to an excessive use of pronouns are: the substitution of equivalent nouns and the unequivocal "the former" and "the latter" (as in example 1 above); the use of direct quotation in place of the indirect (as in example 2 above); and the repetition of a word or a phrase. When clearness demands it, the best writers are never afraid to repeat a word. The following extracts, for instance, all come from one paragraph of Macaulay's *History of England:*

1. From him sprang, by a singular kind of descent, a line of valiant and expert sailors. His cabin boy was Sir John Narborough; and the cabin boy of Sir John Narborough was Sir Cloudesley Shovel.

2. All their knowledge was professional; and their professional knowledge was practical rather than scientific.

3. But it does not appear that there was in the service of any of the Stuarts a single naval officer such as, according to the notions of our times, a naval officer ought to be . . .

Other faults in the use of pronouns are not rare.

Sometimes a pronoun is used without any antecedent; e. g.:

No doubt Banquo was ambitious, but it did not master him as it did Macbeth.

Here "it" is without an antecedent, because a pronoun may not refer grammatically to an adjective. The reader is left to supply the noun "ambition," from the use of the adjective "ambitious."

Finally, incoherence results if we use a pronoun long before its antecedent appears. In the following extract, "they" is entirely vague until the end of the fourth line:

Ballads are a very interesting form of literature, but though they have made careful researches in ballad history, and though they have discovered some interesting facts with regard to subjects, common refrains, and other characteristics, students of this form of literature have failed to arrive at satisfactory conclusions on certain points.

129. Ambiguous Participles and Verbal Nouns in "ing." — Participles, like pronouns, are ambiguous when they are used without any antecedent. Participles so used are called "loose" or "hanging" participles;[1] e. g., "Looking out of the window, it was a fine day." Again, participles are ambiguous if they refer grammatically to one word, logically to another. The following sentence is a case in point: "One day, being at dinner with his father and mother at the house of a neighbor, the servant, while passing the coffee, overturned a cupful on Macaulay's legs." Here "being" refers grammatically to "servant," logically to "Macaulay."

Verbal nouns in "ing" (i.e., gerunds) are usually ambiguous unless the person or thing understood as performing the action indicated by the verbal noun is the same

[1] In this connection see also the discussion of the absolute construction in section 96.

as the person or thing made the subject of the sentence. For instance, in, "After hurriedly eating my supper, a friend came in," "eating" is wrongly used, because the friend is not the one who eats the supper. The sentence should read: "After I had hurriedly eaten my supper, a friend came in."

130. Incoherence from Misuse of Connectives.—The misuse of connectives will bring about logical incoherence. "But" and "and" are the chief offenders. Generally speaking, these two words should connect ideas of equal rank, "and" showing similarity and "but" showing contrast or a change in thought. Sometimes "but" is inserted where there should be no connective, as in the sentence, "In some wards one can not walk on the sidewalk for a block without jumping open spaces, but in walking at night the danger is greatest." More frequently "but" is employed in the place of "and," as in the sentence, "This indoor practice is merely to 'limber-up' the men, but as soon as the weather permits, they flock outdoors." Two "buts" used successively are likely to cause incoherence; e.g., "The process was clear in general to all of us, but some details were obscure, but these details could not be learned in the limited time the manager would allow us in the factory."

"And" at different times wrongly takes the place of all the various words which indicate cause and effect, or contrast. For example, in, "I thought it out and I came to no conclusion," "and" has usurped the place of "but" or "yet." In, "There are now on the market many kinds of paint to which both shipworms and barnacles yield at once, and which preserve the ship only a short time," it improperly displaces one of the disjunctives, "but," or "however."[1]

[1] The use of "however" would necessitate a slight rearrangement of the sentence.

Watch your connectives to see that each one shows **not** only the grammatical but also the logical relation.

131. Incoherence from Shifts of Construction.—Less serious than the various ambiguities enumerated above, but still annoying, is the incoherence resulting from shifts in construction. To start a sentence in one way and finish it in another is to make a needless and vexing demand on the attention of the reader. For instance, a student explaining how football players are placed upon the field, writes: "The opposing side scatters its men so that each one has a certain part of the field to guard, and in order to be in position to catch the ball when it is kicked." Our attention to his thought is disturbed, because, forgetting that the first of his descriptive statements is a clause, he makes the second an infinitive phrase. He should have said: "The opposing side scatters its men so that each one may have a certain part of the field to guard and may be in position to catch the ball when it is kicked." Again, in the sentence, "Just as Germany has distinguished herself in music, the painters of France have been prominent," the writer contrasts Germany as a whole with the painters of France. "Just as Germany has distinguished herself in music, so France has distinguished herself in painting," is as coherent and effective as the first form was blurred and ineffective. Coherence demands that things similar in thought should not be noticeably dissimilar in form.

Vexing changes in construction are so manifold that copious illustration is better than a statement of rules:

1. Unity in the paragraph demands the development of one thought, that this thought should be the principal idea of the paragraph, and all other thoughts introduced to be plainly subordinate to this one.

Here the predicate shifts in construction twice: "the development of the thought" is a simple object phrase;

"that this thought should be the principal idea of the paragraph" is a subordinate clause; "all other thoughts to be subordinate to this one," is an infinitive phrase. The sentence should read:

Unity of the paragraph demands that but one thought should be developed, that this thought should be the principal idea of the paragraph, and that all other thoughts should be plainly subordinate to this one.

2. The three rules that one should consider are: first, adapt the style to the thought; second, adapt the style to the reader; third, the writer must make the style represent himself.

The first two rules are stated in the imperative, the third rule, in the indicative mode. There is also a vexing change in phraseology. The last clause of the sentence should read:

Third, adapt the style, so far as possible, to your own character.

3. We know from the study of the dead that many suffering from pulmonary tuberculosis recover from the disease, and the patient dies of some other disease.

The subject is changed from "many" to "the patient." A better form is:

We know from the study of the dead that many suffering from pulmonary tuberculosis recover from this disease and die of other causes.

4. He accepted the invitation, and a pleasant dinner was enjoyed by him.[1]

The subject and the voice of the verb are both shifted. Rewritten, the sentence reads:

He accepted the invitation, and had a pleasant dinner.

5. Little did I think at that time of its being so small, and that a part of the windows were broken, or that the foundation was giving way.

[1] "Was enjoyed" is an example of the so-called "vague passive," in which what is logically an object is wrongly made the subject.

"Its being so extremely small" is a substantive phrase; the two parallel statements are given as clauses. The sentence should read:

Little did I think at the time of its smallness, its broken windows, and its crumbling foundation.

6. The line consists of a center rush, who has a guard on each side of him; next to the guards come the tackles, and then the lines are terminated by the players called ends.

There are two changes in construction. "A center rush who has a guard on each side of him" is the object of "of"; the two succeeding statements, which in meaning are parallel to this substantive phrase and to each other, take the form of dissimilar, independent statements. It is far better to write:

The line consists of a center rush; two guards, one standing on each side of the center rush; two tackles, placed just outside the guards; and two ends, who flank the tackles.

7. And he went frequently to the temples and made offerings to vile gods, in whom he did not believe, perhaps, *but still he gave them reverence.*—From the authorized translation of *Quo Vadis*

The clause in italics brings about confusion, because it puts a minor statement, properly only a parallel to "in whom he did not believe," into the form of a main statement. The clause should read, "to whom he still gave reverence."

8. She went her way in silence, through the blinding snow, and no one takes notice of her.

Here the writer purposely changes the tense, hoping thereby to secure vividness, but succeeding only in being incoherent. If a sentence begins in the past tense, it should end in the past; if it begins in the present, it should end in the present. The writer also shifts the subject from "she" to "no one." Far better say:

She went her way through the blinding snow, silent and unnoticed.

Incoherent shifts of the tense of subordinate verbs in complex sentences, and of complementary infinitives, are frequent. For instance, "We should destroy all the good we have done, if we follow his advice," is wrong, because coherence rules that "should" goes with the past subjunctive, "shall" with the present subjunctive (or the present indicative in "if" clauses). The sentence should be either, "We should destroy, . . . if we followed," or, "We shall destroy, . . . if we follow." Again, the complementary infinitive in, "Had he informed himself beforehand, he would not have needed to have taken so much trouble," should be the present infinitive "to take," because taking the trouble is subsequent in time to "have needed." On the contrary, "To have done this is unwise," is correct, because the doing is considered as past with reference to "is." The tenses of the subordinate verb and the complementary infinitive are to be settled by the relation of these verbs to the main verb.

132. Some Ways of Securing Coherence.—So much of this chapter has been a mere statement of negative rules that it is well to refer once more to the basis of coherence — strict sequence of thought — and to enumerate a few of the devices by which one may gain coherence.

The first and most obvious device for showing the relation of thoughts is the use of connectives. If we have three facts which belong in one sentence, it will not always do to put them forward as coördinate clauses without links between them. "I know this process, I know it is good, I know it is not advisable," is a possible and sometimes an emphatic type of sentence; but usually such a sentence does not stick together: its joints need to be more firmly cemented. Moreover, the simplest connectives are not always the best. If we say, "I know that this process is good, and I know that it is possible, and I know that it is inadvisable," we actually lose effective-

ness. Nor do we gain much by putting "but" in place of the second "and." It is far more coherent to say, "Though I know this process is good and possible, I also know that it is inadvisable." To be coherent, we must be able to use freely all connectives, both coördinate and subordinate—"and," "but," "however," "yet," "also," "not even," "still," "though," "nevertheless."

The use of participial phrases also helps coherence; e. g.:

Verbosity is the use of too many words, none of which, however, can be cut out without destroying the meaning; yet the same thought can be more forcibly expressed with fewer words.	A sentence is verbose when, though containing no word which could be spared without destroying the meaning, it could be stated more forcibly in fewer words.

A third device, especially useful in bringing together things related in thought, is the wise use of parenthetical statements; e. g.:

At the conclusion of Captain Smith's testimony, a can of roast beef was examined by the court which had been with the troops at Santiago.	At the conclusion of Captain Smith's testimony, a can of roast beef—one which had been with the troops at Santiago—was examined by the court.

Note the strict coherence in the following sentences: no matter how long the interpolated clauses are, no matter if there is a parenthesis within a parenthesis, all is neatly joined, and nothing could be moved without a loss of coherence:

1. These men, practical politicians who knew how infinitely difficult a business good government is, desired no bold experiments.—BRYCE: *The American Commonwealth.*

2. The others, who were not mortally wounded like the Admiral, interfered with some decision, locked the master-gunner in his cabin, after having deprived him of his sword, for he manifested an intention to kill himself if he were not permitted

to sink the ship; and sent to the Spaniards to demand terms.—STEVENSON: *The English Admirals.*

133. Summary of Chapter.—Coherence in the sentence, as in the larger elements of composition, means a direct sequence of ideas and an unequivocal phrasing. Incoherence results if our ideas are disorderly, if we use pronouns ambiguously or too freely, if we use vague participles or gerunds, and if we make needless shifts of construction. Coherence is secured if we bring related things together, if we employ connectives freely, and if to statements similar in thought we give similar form. Except in the very simplest kinds of writing, coherence is impossible unless the writer is able to use freely the more involved sentence-forms—forms including subordinate clauses, participial constructions, and parenthetical statements.

Exercise XVIII

A. Define coherence in the sentence. Does it depend on thought alone? On form alone? On one more than on the other? Why is coherence indispensable?

B. Define ambiguity. What are the chief causes of ambiguity?

C. Show how poor arrangement produces ambiguity. In the following sentences, the elements are badly arranged. Correct the sentences, giving in each case specific reasons for the changes:

1. Our flat-top desks are suitable for teachers having closed backs and top rails and made both single and double-sided.

2. Now in St. Augustine's *Confessions* is found one often-quoted passage, the lamentation for the death of his youthful friend in the fourth book.

3. In place of the well-bred and well-fed London domestics, who could only speak English, Dobbin procured for Jos's party a swarthy little Belgian servant.—THACKERAY: *Vanity Fair.*

4. Their movements were only checked by the advance of the British in their rear.—*Ibid.*

5. Either a customer should refuse to trade with a merchant who has not complied with humane laws, or else patronize those who do.

6. Lost—a boy's reefer going to the lake yesterday.

7. This little stream, as it seemed to me, was populated by millions of frogs.

8. I shall attempt to show that a central bank should not be adopted by comparison with governmental banks.

9. Numerous have been the complaints of the property owners in the village of their depredations.

10. Miss Randall is the daughter of Mr. J. R. Randall, private secretary of Mr. Fleming, a congressman from Maryland, and author of "Maryland, My Maryland."

11. These are the words of Brutus while meditating upon the dangers that confronted the nation just after his interview with Cassius in Act I, Scene 1.

12. When but boys, as our family had been for generations back in some way connected with military affairs, my brother and I became intensely interested in the navy.

13. Two train loads of reindeer with ninety-three Lapps, Norwegians, and Finns, including half a dozen bridal couples, to take care of them, passed through Chicago this morning.

14. Here I joined a rather advanced English course for one who had had so little work as I.

15. An albatross followed a ship that had been driven into the southern ice for a number of days. Each day the great bird came at the call of the sailors for food.

16. Miss Edwards lectured with stereopticon views, at Chickering Hall, with a musical voice, her broken left arm in a sling, on Egypt, five or six thousand miles away.

17. Everybody went away having any pretensions to politeness.—THACKERAY.

D. Remove the ambiguous pronouns from the following sentences:

1. Poor policy was shown by Pericles in making these expenditures, as it made the dependent allies jealous.

2. The early Roman occupation of Britain lasted from about 40 B.C. to 410 A.D., but they left behind them in all that time only six words.

3. I said: "I'm afraid your mother is worrying." She only

replied that she would not care, for she often went away without telling anyone.

4. Macbeth himself was preceded by a courier who carried to Lady Macbeth by letter news of the outcome of the battles, the gracious honors of the king, and an intimation of his proposed crime.

5. When the Khan got the message from the Bashkirs, he went at once to Weseloff, and told him that, as he wanted to escape, he might perhaps travel with him as far as the meeting place with the Bashkirs.

6. He was, of course, severely reprimanded, and although he fully expected it, he was not deprived of his command.

7. But there is another reason why this prohibition should be put into force: it is dangerous to public health.

8. Tamino, an Egyptian prince, becomes enamored of Pamina, the daughter of the Queen of Night, who has been taken away by Sarastro, High Priest of Isis.

E. Find examples in your reading of a skillful use of pronouns.

F. Correct the mistakes in the use of participles and gerunds in the following sentences:

1. On returning to our starting point, the landscape assumed an entirely different aspect.

2. William Munson had a narrow escape yesterday; while being conveyed to the station, the pole to the sleigh broke, causing the horses to run away.

3. The energy and interest manifested by your agency in securing me a position was intensely gratifying, and especially so because of the fact that you had me placed before vacation opened, thereby insuring a satisfactory summer, without worrying concerning the future and having the added pleasure of anticipation.

4. The fly-hook is used almost altogether, and while fishing is kept constantly on the surface of the water.

5. Passing along the avenues of the old town, our thoughts drifted from music to poetry.

6. By placing on file with us a description of your present position, salary, opportunities, evidences of your work, photograph, and a few strong references, and under what conditions you would make a change, this agency feels confident it can be of service to you.

7. Soon after taking our chairs, the long lines of convicts began to file in and take their accustomed places.

8. After loading up at the foundry, the return trip was begun.

9. The use of all the current magazines, while they are still new and fresh, retaining them as long as desired, and thus securing the pleasure of perusing all at a small cost, is another advantage which the Chicago "Mudie's" promises.

10. Having an adequate stock of general literature, special attention will be given to the departments of fine arts, sociology, theoretical and applied science, and children's reading.

11. Being both Hyde Parkers, Mr. Walker a contractor here for the last twenty years, and Mr. Merton connected with L. M. Brown for the past sixteen years, you will not be dealing with strangers.

G. Give a list of the commoner connectives, telling in each case just what sort of connection the word indicates.

H. In the following sentences, connectives have been misused. Point out the faults, and rewrite the sentences:

1. It was an old tumble-down house about which I am going to speak, for before the Civil War it had had a great reputation and now it was falling into decay.

2. Nor is Sir Roger an ideal personage created by the author's genius, but there are such people now, though of course not many.

3. Then my country called upon me to serve in the African and in the Pacific squadrons; but when our Civil War demanded my demonstration of American patriotism I gave myself to the cause of the Union.

4. Thousands of ships have been made useless by coming in contact with a copper-bottomed boat, but the naval authorities have had to issue strict orders forbidding anchoring near a copper-bottomed boat.

5. That disputes should arise between two persons of such different tastes was inevitable; and the trouble which came was due primarily to the character of the daughter.

6. The water was clear and bright; far in the distance, however, shone a single white sail.

7. This rule is undoubtedly severe and strict, working an

occasional hardship, but it was not framed in haste, but after the most careful consideration and thought.

I. In what way does a shift of construction impair coherence? Discuss the shifts of construction in the following sentences. Correct the sentences:

1. By continuity is meant the natural development of one sentence from the one preceding, and that this next sentence should serve as an introduction for the following.

2. The *Canterbury Tales* by Chaucer, were written to represent a company of people of all classes who gathered at the Tabard Inn, and from there they were going to the shrine of St. Thomas à Becket.

3. Instead of having a desirable effect upon the boys, this school has a decidedly opposite one; instead of sending the boy out into the world a better lad, he leaves the school more dishonest than before.

4. But as his eye falls upon his lovely wife and the rosy baby beside her in the nurse's arms, well may his soul have been quieted and his great heart have swelled.

5. He, with his two friends, Florian and Cyril, determined on going to the father of the Princess, and there he would try to gain the Princess's love by her father's intercession.

6. In paragraphing, it is necessary to have coherence; that is, in going from one paragraph to another, they must be connected in thought.

7. The Faerie Queene is supposed to be Queen Elizabeth. The poem pictures a knight riding to some unknown cave with a beautiful lady, and then he fights with the dragon which he meets there, and is victorious.

8. Throughout the story, the Princess seems to be under the influence of another woman, and was taught or was trying to believe she hated men.

9. She hates Arthur, despises his father, and the only spark of feeling shown is toward little Dorrit.

10. If the meeting had been treated seriously instead of treating it as a farce, I think that some good speeches would have been heard.

11. An attempt will be made on Sunday to enforce the state "blue laws," the newsdealers having been forbidden to sell papers Sunday and the livery-men from running public carriages.

12. The bill calls for a board of three men salaried[1] at $3,000 per annum, who should have absolute control of the police department and in addition to control the distribution of all licenses.

13. Tiffany & Co. claim for their stock, in comparison with any other in this country, superiority for its extent, quality, and beauty, and further, that their prices are as low as those of any other house.

14. The citizens have home rule now just as much as before, only that we believe they have a better home rule.

15. He makes us eagerly watch the march of Marmion and his band to the north, and breathlessly is the outcome of Constance De Beverley's trial awaited.

16. Finding that his ends could not be accomplished by fair means, those of a baser sort were resorted to by him.

J. What are the rules for the tenses of subordinate verbs in complex sentences, and of the complementary infinitive? Which of the following sentences are correct? Rewrite the incorrect ones:

1. Peggy, for her part, would have liked to have shown her turban and bird of paradise at the ball.—THACKERAY: *Vanity Fair.*

2. He would not have needed to have taken so much trouble if he had informed himself beforehand.

3. It would have been a cruel thing to have done to have turned a deserving man away from the door.

4. A week later, though I would have given much to have avoided it, I met on the road to the Mussulman burying-ground, Imam Din.—KIPLING: *Muhammad Din.*

5. It would be worthless, if we do so.

6. We shall not succeed if we do not grant his wish.

7. We should lose the fruits of our past endeavors, if we run counter to the will of the people.

8. They would like to have asked him questions about himself.—P. L. FORD: *The Honorable Peter Stirling.*

9. She would not have even wanted to have done such a thing if she had known the effect.

[1] Is the use of the word "salary" as a verb justifiable?

CHAPTER XIX

FORCE IN SENTENCES

134. Force Partly Dependent on the Form of Sentences.—From the quality of clearness in sentences we now turn to that of force—the quality that holds the attention of the reader. Force, of course, depends on many things—on the strength of the idea, on the individuality and compactness of the phrasing, on the general vigor of the writer's mind. But the mere form of the sentences is of more influence than one at first thinks. The most interesting of facts and the most vigorous of phraseology will not give a style force if the sentences are dragging or monotonous. Stevenson, a writer whose style is noted for excellence of form, remarks in this connection:

> . . . the one rule is to be infinitely various; to interest, to disappoint, to surprise, and yet still to gratify; to be ever changing, as it were, the stitch, and yet still to give the effect of an ingenious neatness.—STEVENSON: *On Some Technical Elements of Style in Literature.*

How true this is the student can easily see from contrasting the two extracts given below. The details in the first extract are well-chosen, yet the passage is dull. Its dullness is in large part a direct result of its monotonous sentence-structure:

> 1. I went into the parlor. It was an old-fashioned room furnished accordingly. In the centre was a table of some black wood, with slender legs and glass casters. On the polished top of this was an old lamp, whose stand was of bronze. In one corner was a rosewood grand piano, whose keys were yellow with age. Next it stood a dark-colored music stand, prettily

ornamented with inlaid work. The chairs were of the old-fashioned, straight-back variety. On the wall hung the family portraits in heavy, gilt frames, then two or three landscapes in oil. A tall, oval mirror was also standing like a sentinel over the room. The windows were low, with inside shutters, and curtained with fine lace.—(A student's theme.)

2. It was a low-studded room, with a beam across the ceiling, panelled with dark wood, and having a large chimney-piece, set round with pictured tiles, but now closed by an iron fire-board, through which ran the funnel of a modern stove. There was a carpet on the floor, originally of rich texture, but so worn and faded in these latter years that its once brilliant figure had quite vanished into one indistinguishable hue. In the way of furniture, there were two tables: one, constructed with perplexing intricacy and exhibiting as many feet as a centipede; the other, most delicately wrought, with four long and slender legs, so apparently frail that it was almost incredible what a length of time the ancient tea-table had stood upon them. Half a dozen chairs stood about the room, straight and stiff, and so ingeniously contrived for the discomfort of the human person that they were irksome even to sight, and conveyed the ugliest possible idea of the state of society to which they could have been adapted. One exception there was, however, in a very antique elbow-chair, with a high back, carved elaborately in oak, and a roomy depth within its arms, that made up, by its spacious comprehensiveness, for the lack of any of those artistic curves which abound in a modern chair.—HAWTHORNE: *The House of the Seven Gables.*

The greater charm of the second passage is evident. But the charm of variety is not the only reason for the variability of the sentence-structure in good style. In good style, there is a rough correspondence between the nature of the idea and the form of statement. One can hardly imagine even five successive statements which could properly be put into sentences of exactly the same form and length. Hence the habit most students have of sticking invariably to one length and one type of sentence produces a style not only dull but positively illogical.[1]

[1] See also section 121.

135. Long and Short Sentences.—The simplest kind of variation in sentences is from short to long. A series of short sentences unrelieved by a long one usually produces an effect of crudity, distracting jerkiness, or even sensationalism; e. g.:

1. Some people say that there is no romance in India. Those people are wrong. Our lives hold quite as much romance as is good for us. Sometimes more.—KIPLING: *Plain Tales from the Hills.*

2. The barbarians posted at Hippo-Zarytus perceived his army as it descended from the mountain.

Where could the Carthaginians be going? Hunger, no doubt, was urging them on; and, distracted by their sufferings, they were coming in spite of their weakness to give battle. But they turned to the right; they were fleeing. They might be overtaken and be all crushed. The barbarians dashed in pursuit of them.

The Carthaginians were checked by the river. It was wide this time, and the west wind had not been blowing. Some crossed by swimming and the rest on their shields. They resumed their march. Night fell. They were out of sight.—(From a translation of Flaubert's *Salammbô.*)

An uninterrupted succession of long sentences produces exactly the opposite effect from choppiness and sensationalism. It makes the style dull, heavy, and at times even obscure; e. g.·

Of the passions with which the mind of man is agitated, it may be observed, that they naturally hasten towards their own extinction, by inciting and quickening the attainment of their objects. Thus fear urges our flight, and desire animates our progress; and if there are some which perhaps may be indulged till they outgrow the good appropriated to their satisfaction, as it is frequently observed of avarice and ambition, yet their immediate tendency is to some means of happiness really existing, and generally within the prospect. The miser always imagines that there is a certain sum that will fill his heart to the brim; and every ambitious man, like King Pyrrhus, has an acquisition in his thoughts that is to terminate his labors, after which he shall pass the rest of his life in ease or gaiety, in repose or devotion.—JOHNSON: *The Rambler.*

Any given bit of writing, however, may properly have one prevailing type of sentence. Short sentences are most useful when the nature of our thought demands simplicity and easy rapidity; long sentences when it demands dignity and a careful weighing of the relative importance of our statements. Short sentences are most natural in letters, descriptions, and stories, because there the thought consists, in large part, of simple, unmodified statements; long sentences are most natural in the graver sort of historical narratives and essays of all kinds, because there the more abstract thought often demands that the main idea be modified immediately, before we pass on to another sentence. In the following four extracts, all but one from the same author, there is a steady increase in the length of sentences—an increase corresponding to a change in the nature of the subject matter:

The King of France has summoned the Duke of Guise to an early consultation in his bedchamber. In response to the flattering call, the Duke dons the splendid costume of the courtier and hastens to the palace. The doors fly open before him, and bowing pages lead the way to the royal chamber. They lift the heavy curtains at the door and the astonished Duke sees a double row of noblemen standing before him. He pauses for a moment. The next, the first of the line has snatched him into the room, meanwhile stabbing him in the back. Struggling against their swords, he reaches the bed; he clutches the embroidered tapestry hanging from the canopy. But the struggle is over. Only for an instant could the drapery shield him, and he falls, wrapped in its folds. The murderers stare at their victim and wipe their bloody blades, while from his hiding place steps the king.—(A student's theme.)

Here the writer uses very short sentences to give rapidity. Historical writers—Macaulay, for instance—use this device frequently when they wish to survey briefly a number of facts or events, or to reproduce on the page the hurry of reality.

We made a curious figure, had anyone been there to see us: all

in soiled sailor clothes, and all but me armed to the teeth. Silver had two guns slung about him—one before and one behind—besides the great cutlass at his waist, and a pistol in each pocket of his square-tailed coat. To complete his strange appearance, Captain Flint sat perched upon his shoulder and gabbling odds and ends of purposeless sea-talk. I had a line about my waist, and followed obediently after the sea-cook, who held the loose end of the rope, now in his free hand, now between his powerful teeth. For all the world, I was led like a dancing bear.—STEVENSON: *Treasure Island.*

This is the ordinary style of imaginative narration in passages where the action is not hurried. The sentences are not noticeably long or short.

There is one story of the wars of Rome which I have always very much envied for England. Germanicus was going down at the head of the legions into a dangerous river—on the opposite bank the woods were full of Germans—when there flew out seven great eagles, which seemed to marshal the Romans on their way; they did not pause or waver, but disappeared into the forest where the enemy lay concealed. "Forward!" cried Germanicus, with a fine rhetorical inspiration, "Forward! and follow the Roman birds." It would be a very heavy spirit that did not give a leap at such a signal, and a very timorous one that continued to have any doubt of success.—STEVENSON: *The English Admirals.*

The author's interest here is not so much in the anecdote as in the point he wishes to make the anecdote prove. The sentences are both longer and more involved than those in the preceding extracts.

To write with authority about another man, we must have fellow-feeling and some common ground of experience with our subject. We may praise or blame according as we find him related to us by the best or worst in ourselves; but it is only in virtue of some relationship that we can be his judges, even to condemn. Feelings which we share and understand enter for us into the tissue of the man's character; those to which we are strangers in our own experience we are inclined to regard as blots, exceptions, inconsistencies, and excursions of the diabolic; we conceive them with repugnance, explain them with diffi-

culty, and raise our hands to heaven in wonder when we find them in conjunction with talents that we respect or virtues that we admire.—STEVENSON: *Some Aspects of Robert Burns.*

Here the author is not merely recounting events or stating bare facts, but is developing an idea. In contrast to the other examples, the sentences seem long and intricate. But they are not unduly so: we can not often explain a point of theory, be it either of engineering or of literary criticism, in the brief, simple sentences we use in telling of a hunt after buried treasure.

It should be noted that, though every one of the four extracts has a prevailing type of sentence, every one has at least one sentence not of the prevailing type. As Stevenson said, "the one rule is to be infinitely various."

136. Loose and Periodic Sentences.—A judicious mingling of loose and periodic sentences will, like a mingling of short and long sentences, give a style variety. A periodic sentence is one which is not a grammatically complete statement until the last word is reached. A sentence which might be grammatically completed at one or more points before the end, is called loose. In the following extract the first sentence is periodic, the second loose:

Then, Sir, from these six capital sources; of descent; of form of government; of religion in the northern provinces; of manners in the southern; of education; of the remoteness of situation from the first mover of government; from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth; a spirit, that unhappily meeting with an exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.—BURKE: *Speech on Conciliation with America.*

In good writing, there is always more or less change from the loose to the periodic structure. But the case

is not exactly what it is with long and short sentences. To be sure, a style which never had a periodic sentence would, like a style which never mingled long with short sentences, be monotonous. But a style which had only periodic sentences would be worse than monotonous: it would be un-English. For, owing to the uninflected character of English, the normal English sentence is loose. Johnson, one of the most periodic of English writers, has not more than four strictly periodic sentences to the page. Note how unnatural the consistent suspension of the sense makes the following extract:

In the beautiful village of Weimar, in the springtime of 1832, just as the dial was touching noon, there sat in his easy chair, with mind flitting hither and thither, the great poet Goethe. Surrounded by friends near and dear, who had failed to bar the door against the death angel, beneath the wings of the shadowy messenger that hovered obtrusively near, he was slowly breathing forth his life. While he still felt the warm clasp of the hand in his, while friendly voices sounded yet near, while the loved faces were just beginning to fade from his sight, mistaking the approach of death for eventide, he, lifting his almost palsied hand and beckoning toward the open window, cried, "More light."

In English, then, the strictly periodic form must be used with caution. It can not be the form in any very large proportion of our sentences. But if we allow ourselves to apply the term periodic to those sentences which suspend the sense until within a word or two of the end, the proportion of periodic sentences possible in English increases largely. In point of fact, such sentences as the following are to all intents and proposes periodic, and we may well invent a term and call such sentences "periodic in effect":

1. But now that which I have called the tyranny of the human face began to unfold itself.—DE QUINCEY: *Confessions of an English Opium-eater.*

2. Deeper than ever plummet sounded, I lay inactive.—*Ibid.*

3. There is a view [of culture] in which all the love of our neighbour, the impulses towards action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it,—motives eminently such as are called social,—come in as part of the grounds of culture, and the main and preëminent part.—MATTHEW ARNOLD: *Culture and Anarchy.*

A style which has many such sentences may properly be called a periodic style.

The most striking virtue of the periodic sentence and of the sentence "periodic in effect" is that they increase clearness by presenting an idea as a whole: the very form prevents the writer from putting forward his idea and then modifying it half a dozen times. Loose sentences sprawl or not, according to the skill of the writer; a periodic sentence is, by its very form, coherent and compact. A second good quality in periodicity is that it gives a chance to show clearly the relation of the thoughts, to distinguish the major from the minor ideas, and to hide the minor parts away in the middle of the sentence. Finally, though the periodic form is pompous if unintelligently handled, intelligently handled it lends dignity to a style. Note the gain that comes from making the following loose sentences wholly or in part periodic:

1. Patents were issued afterwards in many cases, but these entries are very important where they were not, as they are the foundation of the title to the land.

1. In many cases patents were afterwards issued. But where they were not, these entries, which are the foundation of the title to the land, are very important.

2. London is the work we collective children of God do, our grand centre of life, our city which we have builded for us to dwell in.

2. And the work which we collective children of God do, our grand centre of life, our *city* which we have builded for us to dwell in, is London!—MATTHEW ARNOLD: *Culture and Anarchy.*

3. In the hundred and fifty years which had elapsed from the landing of the Pilgrims to the outbreak of hostilities, the colonists had been wont to regulate their domestic affairs in their own way, and to let England take care of their foreign affairs in return for her protection.

4. Two or three thousand logs are fastened together so that a raft is made, and oars or sweeps to guide it are hung on each end, and then the raft is ready to go down the river, manned by ten or twelve men.

3. In the hundred and fifty years which had elapsed from the landing of the Pilgrims to the outbreak of hostilities, the colonists had been wont to regulate their domestic affairs in their own way, and in return for protection by England, to let her take care of their foreign affairs.

4. The raft is made by fastening together two or three thousand logs. Then, when the oars and sweeps to steer it are hung on one end, it is ready for the ten or twelve men who are to guide it down the river.

137. Devices for Gaining Periodicity. — Though most English sentences must be loose, in many cases it is a comparatively easy matter to make a loose sentence either completely periodic or "periodic in effect." Inversion of the clauses is often sufficient

1. I went, though I didn't want to go.

2. It is combined with great garrulity in all the three cases we have mentioned.

1. Though I didn't want to go, I went.

2. In all the three cases we have mentioned, it is combined with great garrulity.

At times the use of correlatives produces periodicity:

1. He relied for his defence on the truth, and on his own recognized honesty.

2. I gave no credence to his first point, and none to his second.

1. He relied for his defence both on the truth and on his own recognized honesty.

2. I gave credence neither to his first point nor to his second.

3. Burns again, is distinguished by the clearness of his conceptions, and by their impetuous force, in equal measure.

3. Burns, again, is not more distinguished by the clearness than by the impetuous force of his conceptions. —CARLYLE: *Essay on Burns.*

Substitution of a subordinate for a coördinate conjunction produces periodicity:

I had no feeling about the matter, but my mother had.

Though I had no feeling about the matter, my mother had.

The use of a participial construction in place of a clause will give periodicity:

1. He quickly departed, as he was a careful man.

1. Being a careful man, he quickly departed.

2. You should then resolve that you will not waste recklessly, but use earnestly, those early years of yours, and you should remember that all the duties of her children to England may be summed up in two words—industry and honor.

2. Having, then, resolved that you will not waste recklessly, but earnestly use, these early days of yours, remember that all the duties of her children to England may be summed up in two words—industry and honor.—RUSKIN: *Crown of Wild Olives.*

138. Emphasis in Sentences.—"Nothing," says Stevenson, "more often disappoints the ear than a sentence solemnly and sonorously prepared and weakly finished." A weak ending disappoints us because, unconsciously, we expect every bit of writing, be it sentence or paragraph or whole composition, to observe the law of climax, to go from the less to the more important. If a sentence fails to do this, it may be not only weak, but even ludicrous; we smile when we hear that a certain church was "built for the glory of God and to hold the high-school graduation exercises in." Such a sentence we call unemphatic: it fails to put the most important fact in the most important place.

In any bit of composition the most obviously important places are the beginning and the end, and in the larger elements of style, the paragraph and the whole composition, the end is far more important than the beginning. In the sentence, the smallest independent unit of discourse, the difference in importance between these two places is

less, but the end is still the more important. Indeed, we may change the meaning of a sentence by a mere transposition. Prescott's famous command, "Trust in God, and keep your powder dry," does not have the religious tone it would have if it read, "Keep your powder dry, and trust in God." We must strive, then, to make our sentences "end with words that deserve distinction."[1]

Below are several unemphatic sentences. It will be noted that lack of emphasis is frequently accompanied by wordiness:

1. Very few books that have been written by western scholars concerning the eastern religions have at all accurately expressed the esoteric truths of the systems they have described.	1. The esoteric truths of the eastern religions have seldom found adequate expression in books by western scholars.
2. At every wave the spray flew around us in a small cloud, and the bump, bump, bump of the boat as she jumped from wave to wave, and the irregular rocking and lurching can only be appreciated by one who has taken such a sail.	2. At every wave the spray flew around us in a cloud. You must have taken such a sail to appreciate the irregular rocking and lurching, and the bump, bump, bump of the boat as she jumped from wave to wave.
3. The impressions of my short visit to Constantinople, pleasant and at the same time sorrowful, have remained in my heart till to-day, and they cause a smile or a tear to appear on my face from time to time.	3. My short visit to Constantinople, at the same time pleasant and sorrowful, remains in my memory still, and from time to time brings a smile or a tear to my face.

In this connection we may note, first, that, though the very small number of inflectional endings in English hampers us in transposing the elements of a sentence, we have

[1] Quoted from Professor Barrett Wendell's *English Composition*.

still a considerable freedom in arrangement; and, second, that by shifting the whole or a part of either subject or predicate out of its normal place we give the transposed words emphasis; e. g.:

1. Force of character then, he was entirely without.
2. His precise plan I can not state.
3. For the things of the spirit your man of affairs cares little.
4. Such are the last days of August, 1792; days gloomy, disastrous, and of ill-omen.—CARLYLE: *French Revolution.*
5. Violent indignation with the past, abstract systems of renovation applied wholesale, a new doctrine drawn up in black and white for elaborating down to the very smallest details a rational society for the future—these are the ways of Jacobinism.—MATTHEW ARNOLD: *Culture and Anarchy.*

139. Summary of Chapter.—The force of what we write depends in no small measure on our skill in sentence structure. In a good style we find a constant change in the length and the form of the sentences: a skillful writer will mingle long and short, loose and periodic, simple and complex sentences. Periodic sentences he will, however, use cautiously, lest his style seem artificial. Finally, a skillful writer will strive to make his sentences emphatic in arrangement—to make his statements begin and end "with words that deserve distinction."

Exercise XIX

A. Why must we mingle long and short sentences? To what kinds of writing is the short sentence most appropriate? The long sentence? Comment on the following extracts and rewrite them:

1. The invitation to Burns to visit Edinburgh came to him most opportunely. He was at this time planning to leave Scotland forever. He had not met with the appreciation he wished for. He realized that he had done much to ruin both his reputation and his character since he had left home. He was discour-

aged, for these reasons, and was about to seek a new field for his work, and new associations.

2. We have learned of the death of Henry Johnson. He has several relatives and many friends in town to mourn his loss. He was 56 years old. He belonged to the G. A. R. He was a soldier during the Rebellion. He held several offices in his town. His public duties were always discharged with a promptness that inspired perfect confidence.

3. Milton opens *Paradise Lost* in the customary manner of epic poems, by an invocation to the Muse. This invocation can not definitely be separated from the rest of the poem. But we may say approximately that it occupies the first fifty lines. Next we have an account of a conversation between Beelzebub and Satan. They discuss their present situation and their plans for the future. A description of Satan lying outstretched on the burning lake is next drawn. In this description Satan is represented as like almost every horrible image that the mind can conceive. The last part of the first book is devoted to a description of the building of Pandemonium. The picture of this building in all its grandeur is beautifully drawn. Milton tells us that its magnificence has never been equaled by men.

4. St. Benedict established a number of monasteries. The principal one was at Monte Casino. The monks took the triple vow of perpetual poverty, chastity, and obedience. Moreover, they had to work. In this respect they differed from the monks of the East. The Eastern monks did not work or preach. All they did was to pray, while the Western monks did all these other things. The Western monks did very practical work. They built roads, bridges, and churches. They made a pass over the Alps. They obtained grants of land in the forests, which they cleared, and planted crops and built monasteries. From these places they preached to the neighboring tribes. In this way the tribes were converted and civilized.

5. I rise at a little after six o'clock in the morning. After having made my toilet I have breakfast. Then, if there is any time left before seven o'clock, I glance over the editorial page of the morning paper. A condensed view of all the important news of the day I obtain from that sheet.

At seven o'clock I start for school. I usually take the cable car. Generally I employ my time on the car either in reading a book or in looking over my lessons. Sometimes I do not feel like reading, and then I sit and watch the other people. The car is

usually filled with high school and college girls. Their ceaseless chatter is very amusing and serves to break the monotony of the ride. I arrive at my destination about half-past eight.

B. Define looseness and periodicity. In the following extract, which sentences are loose and which are periodic?

Does the modern world really gain, so far as creative thought is concerned, by the profusion of cheap literature? It is a question one often asks in watching the passengers on an American railway. A boy walks up and down the car scattering newspapers and books in paper covers right and left as he goes. The newspapers are glanced at, though probably most people have read several of the day's papers already. The books are nearly all novels. They are not bad in tone, and sometimes they give incidentally a superficial knowledge of things outside the personal experience of the reader; while from their newspapers the passengers draw a stock of information far beyond that of a European peasant, or even of an average European artizan. Yet one feels that this constant succession of transient ideas, none of them impressively though many of them startlingly stated, all of them flitting swiftly past the mental sight as the trees flit past the eyes when one looks out of the car window, is no more favorable to the development of serious intellectual interests and creative intellectual power than is the limited knowledge of the European artizan.—BRYCE: *The American Commonwealth.*

C. Where do the following sentences cease to be periodic? Have they the effect of complete periodicity? Find similar sentences, long and short:

1. He has undoubtedly darkened the stains which previously defaced the poet's memory.—LESLIE STEPHEN: *Hours in a Library.*

2. Although the strictness of Puritan practice [in observing Sunday] has disappeared, even in New England, the American part of the rural population, especially in the South, refrains from amusement as well as from work.—BRYCE: *The American Commonwealth.*

D. What is the peculiar value of the loose sentence? Of the periodic? Which of the following periodic sentences are idiomatic and effective, and which are not?

1. Immediately on Hannibal's arrival in Spain, because the veterans believed that in him Hamilcar, restored to youth, had returned to them, they admired him.

2. Every summer, as soon as school closed, to a small lake in the northern part of Illinois, the whole family went.

3. An old fisherman said that, passing through several lakes and into the Fox River and from there into the Illinois, which flows into the Mississippi, he, in a rowboat, without landing, had reached the Gulf of Mexico.

4. About six feet in height, with a body straight as an arrow and well proportioned throughout, having massive and broad shoulders, straight black hair which partly concealed his high and noble forehead, brown eyes, frank and pathetic, a broad nose, a firm mouth, and a square chin—such a man was George Morton.

5. And then the solemn voice of the clergyman reading the prayers, the wail of the Gregorian chants after the penitential psalms, the canticles sung to the burial chants in sad minor keys, the tender exhortation of the minister, the sweet melody of the call to mourn the dead Christ, while all the time the shadows darkened across the church and the cross on the eastern window receded into the distant, fading sky, formed one impressive whole.

6. In examining the process by which opinion is formed, we cannot fail to note how small a part of the view which the average man entertains when he goes to vote is really of his own making.—BRYCE: *The American Commonwealth.*

7. To lie on a bed of roses, and snarl at everybody who contradicts your theories, seems to imply rather testiness of temper than strength of conviction.—LESLIE STEPHEN: *Hours in a Library.*

8. Yet, when we consider how important it is that legislative and judicial functions should be kept distinct, how important it is that common fame, however strong and general, should not be received as a legal proof of guilt, how important it is to maintain the rule that no man shall be condemned to death without an opportunity of defending himself, and how easily and speedily breaches in great principles, when once made, are widened, we shall probably be disposed to think that the course taken by the Parliament[1] was open to some objection.—MACAULAY: *History of England.*

[1] The course referred to was the passage of a bill of attainder against Monmouth before there was any evidence of his treason.

9. While one party in the Council at Dublin regarded James merely as a tool to be employed for achieving the deliverance of Ireland, another party regarded Ireland merely as a tool to be employed for effecting the restoration of James.—MACAULAY: *History of England.*

E. Enumerate some of the ways of making loose sentences periodic. Point out the defects in the following loose sentences. Make the sentences wholly or in part periodic:

1. I went to pick him up, and he growled at me and tried to escape, but I was too quick, and I succeeded in capturing him, but only after a short run, which took me a block away.

2. Even the birds avoid it, with the exception of the crow, whose cawing, mingled with the hoarse, grating, deep-throated bellow of the great green marsh frog, is the only sound which breaks a silence that seems more befitting the judgment hall of Pluto than any spot above ground.

3. The dog's part of the house was the back porch, where he could be found most of the time, as he was not allowed to follow wagons or buggies.

4. I have formed a new habit of sleeping in a hammock, although it took me a long time to get accustomed to it, as it seemed so unnatural.

5. I felt that I ought to read at least one book of Stevenson's to familiarize myself with his style; so I began *Will o' the Mill*, and before finishing it I decided to read more of his works, and read *Travels with a Donkey* and others.

6. To a lover of nature, there is an intense fascination in *The Heart of the Ancient Wood*, yet of an utterly different sort from that of Kipling's *Jungle Book*, which this novel resembles in some points, though not in the most essential ones.

7. This can be accomplished only by appointing the best men at the head, men who will be able to keep their respective work in harmony with the general plan, in order that the masses may keep in touch with the movement and affairs may be in better condition at the end of the year.

8. He was a visionary, a genius in many ways, but succeeding in nothing, with an optimistic spirit which never allowed him to realize that he was defeated, and consequently he never wholly lost courage.

9. He came to consult me about everything he did or contemplated doing, and this was no small tax on my time and patience; but I gave both willingly, as I was still faithful to my interest in him.

10. The United States has experienced the destructive pangs of the double standard, and the whole world, in truth, has experienced them.

11. Lord Marmion met Clare and thought to win her and receive her lands, so he fought with De Wilton, and it was supposed that he had killed De Wilton. De Wilton had not been killed in the fight, but had been taken care of by an old man.

F. Define emphasis. Is emphasis harder to attain in the sentence than in larger bits of composition? Why? Show how emphasis depends on arrangement. Criticise and reconstruct the following unemphatic sentences. Note how many of them are, in your revised form, periodic:

1. Whenever Sir Roger went to church, the people would all wait until he had walked up the aisle to his pew and sat down, before any of them would sit down.

2. When the two men happened to visit the house, each being there at the same time, trouble followed, according to the version that came to the police.

3. Our college has done this in the past, and so will she always continue to do, when such men as the above thirty mentioned are in training for the contest.

4. After the armies of the Grecians and the Trojans had engaged in combat for some time, fortune favored both sides, to some extent.

5. It is always known when an eruption is going to take place, by the different phenomena that occur.

6. My son Moses is a great student of the classics, though he is still but a young boy.

7. I received my first impression of the Deer Park of Illinois while on a bicycle tour through the state with a friend of the same age and enthusiasm for wheeling as myself.

8. There are three criminals among the men to one among the women in this city.

9. He was the greatest of Roman historians from the point of view of literary excellence, not from that of historical accuracy.

10. Franklin's humor was of a very material kind—that is, it consisted in a bare portrayal of facts, in most cases.

11. As I descended the gentle slope toward the ground where the neglected ruin lay, the long, straight rows of towering maples which bordered the street, stretched out before me.

12. It is certainly to the interest of the city to have as few criminals as possible within her borders.

13. In fact, there is hardly a person but has shown some enthusiasm over the peace jubilee in some way or other.

14. At the right sat a boy, who even while seated gave the idea of extraordinary tallness—or perhaps extraordinary length would express it more correctly.

G. How does a departure from the normal order of the words in a sentence favor emphasis? Make as many arrangements as you can of each of the following sentences:

1. Hereafter any child under the age of fifteen who is found on the streets after eight o'clock in the evening will be dealt with severely, unless he has some plausible excuse for his presence on the street after that hour.

2. In order to explain its working, it now becomes necessary to presuppose a knowledge of logarithms on the part of the reader.

3. It is not reasonable to suppose that, within a limited area, there should be formed by accident any great number of geyser tubes in which neighboring veins of water might find a convenient course.

4. St. George's Hall is of especial interest to Knights of the Garter, for here all knights from the time of Edward the Third until the present time have their arms emblazoned on the roof or the walls.

H. Read the following sentences aloud and note how the repetition of words at the end of consecutive clauses and sentences affects emphasis. Rewrite the sentences:

1. Coeducation is better for the girls because they become more independent and learn more of real life. For this reason they are better equipped to travel through life.

2. When he reached his seat, he casually glanced around to see who was absent, and as he knew all his tenants by name,

and where they sat in church, he could quickly see who was absent.

3. In the interval tall pines lift their majestic heads to the winds, and the yard beneath is strewn with the cones which are blown off by the strong winds.

4. In going to visit at our uncle's house we felt some compunction at disturbing the domestic tranquillity of his house.

I. Comment specifically on the sentence-structure of the extract from De Quincey on page 259.

CHAPTER XX

THE STRUCTURE OF THE SINGLE PARAGRAPH

140. Definition of the Paragraph.—The paragraph, the unit of style midway between the whole composition and the sentence, has already been treated in sections 17-22. Those sections the student should review before he begins this chapter. There it was said in brief that a paragraph represents a natural division of the thought in a whole composition; that very long paragraphs are obscure, and very short ones fragmentary and sensational. At this point it seems best to consider the paragraph as a complete composition in itself; to show what laws govern it; how it may fail and how succeed in being clear and forcible. The only definition immediately necessary is that a paragraph is a collection of sentences all bearing upon one easily discovered subject. For example, both of the following extracts are good paragraphs. Each is remarkable for definiteness of purpose; every statement reinforces the main idea so clearly that the reader is never at a loss to know, not only what each sentence means, but also what the paragraph as a whole is intended to convey:

1. The election of Judge Smith to the position of Speaker of our House of Representatives shows how fruitless are the spasmodic outbreaks of public wrath against corruption in politics. How long ago was it that the newspapers were confidently predicting that no supporter of the Charleton law could ever again aspire to a position of public trust? The ink was scarcely dry upon their presses before the election of Judge Smith showed how little the "practical politician" regards the wrath of such

of his constituents as choose to object to his course. The country representative rests secure, knowing the ignorance of the inhabitants of his district concerning matters in the city, where he finds his chief prey. The city representative knows that the gift of a few hundred turkeys or some tons of coal to the poor of his constituency will insure his reëlection, no matter what vicious legislation he has favored. Both know that the majority of conscientious voters either can not or will not spare the time and the money necessary to defeat them.

2. "What do you think of our institutions?" is the question addressed to the European traveler in the United States by every chance acquaintance. The traveler finds the question natural, for if he be an observant man his own mind is full of these institutions. But he asks himself why it should be in America only that he is so interrogated. In England one does not inquire from foreigners, nor even from Americans, their views on the English laws and government; nor does the Englishman on the Continent find Frenchmen or Germans or Italians anxious to have his judgment on their politics. Presently the reason of the difference appears. The institutions of the United States are deemed by inhabitants and admitted by strangers to be a matter of more general interest than those of the not less famous nations of the Old World. They are, or are supposed to be, institutions of a new type. They form, or are supposed to form, a symmetrical whole, capable of being studied and judged all together more profitably than the less perfectly harmonized institutions of older countries. They represent an experiment in the rule of the multitude, tried on a scale unprecedentedly vast, and the results of which everyone is concerned to watch. And yet they are something more than an experiment, for they are believed to disclose and display the type of institutions towards which, as by a law of fate, the rest of civilized mankind are forced to move, some with swifter, others with slower, but all with unresting feet.—BRYCE: *The American Commonwealth.*

141. The Three Principles Governing the Single Paragraph.—These paragraphs are so clear that one is inclined to say, "Paragraphing is a simple matter; one writes paragraphs just as he pleases." And the paragraph is, in point of fact, much freer from rule than the smaller elements of composition. As soon as we get

beyond the sentence we are freed from the trammels of good use and may choose and place our ideas in any way we like. No law of language compels us to use one fixed combination or order of ideas.

But this freedom has its limitations. If we write just as whim dictates, always putting our ideas down in just the form and order in which they occur to us, we shall not often be clear. The following paragraph was obviously written in this haphazard way, and even very careful scrutiny of it fails to disclose what the writer meant to be its leading idea:

> It was not until the seventeenth century that the diamond became the most highly valued portion of a ring, and since the coming in of diamonds, less and less sentiment has attached to rings. A diamond ring, like the old thumb ring, seems intended chiefly to display the wealth of its owner. Some modern Germans, to say a word more about the methods of wearing rings, like the old Romans, wear a ring on the second joint. But the clerical fashion of wearing a ring outside of the glove has found little favor, even with those most anxious for display. That the higher clergy were fond of rings was manifest by many of those in the Boardman collection. Indeed the ruby and the emerald have always been considered pontifical stones. The serpent ring, which some people always wear, is one of the earliest designs, found even in Egypt. And indeed the jeweler of to-day could hardly devise a style that has not been in vogue at some time in the past.

Clearly, though in writing paragraphs we can dismiss all care for the laws of good use, we can not throw off consideration of the laws of thought. Our paragraphs, like our sentences, must observe the three principles which govern all intelligent statement of ideas—the principles of unity, coherence, and emphasis. A given set of ideas may be stated with equal effectiveness in a dozen differently formed paragraphs. But if these ideas are well stated, every one of the dozen paragraphs will keep to one

subject, will show clearly the relation between the parts of that subject, and will arrange those parts in the most forcible order possible.

142. Paragraph Unity Defined.—To be unified, a paragraph must answer three requirements: every statement in it must apply to one main subject; every detail essential to that subject, or if it be a paragraph in a longer composition, that one particular view of the subject, must be included; the central idea must be obvious. To make our statements follow one another consecutively is not enough, for a paragraph may be coherent and yet not unified. Subjects so different as the value of Arctic exploration and the new type of whaling vessel can be forged into an unbroken chain of statements; yet very rarely would such a conglomeration of ideas make a unified paragraph. In the following extract, for example, the writer has joined statements which, though consecutive, do not all bear on one topic:

Among the martyrs of the Revolution the name of Nathan Hale is not so well known as the names of others, but no one who knows of him will deny him a place alongside of those persons who suffered for their country. He had ambition for distinction, but it was subservient to his deep sense of duty. For duty's sake he would do anything. Once, when about to undertake a task which some thought dishonorable, he said: "I wish to be useful, and every kind of service necessary for the public good becomes honorable by being necessary." He was merely the captain of a company, but he made his company conspicuous for their discipline. Every duty entrusted to him he performed in a thoroughly satisfactory manner, and so he gained the confidence of his superiors. This confidence had also been given him in the college from which he had but just graduated when war broke out. In that college his instructors had marked not only his sense of duty, but the delicacy and refinement of his nature. He had also shown some promise as a student.

The lack of unity here will be evident if we try to sum up the paragraph in one unified sentence. The task is

impossible, for the paragraph treats six or seven different topics. Yet the illustrative paragraphs in section 140 could be so summed up. The first is adequately represented by the statement, "The recent election of Judge Smith as Speaker of our House of Representatives shows that the wrath of the public does not control the 'practical politician.'" The second may be condensed as follows: "The Americans, more than any other nation, are interested in their government, because that government is new, symmetrical, and of the type toward which all governments are supposed to be tending." In nine cases out of ten a unified paragraph can be separated into such a root-statement, often in the form of a topic-sentence, and a number of branch statements.[1]

143. Paragraphs Too Long for Unity.—A paragraph loses unity if it includes matter not bearing on the main topic of the paragraph. Sometimes two or more related subjects, each one enough, if properly developed, for a paragraph, are put together; sometimes a writer keeps in the main to one idea, but, stirred by something he has said, rambles into a digression. Both of these errors amount to a shift of the subject of the paragraph, and both destroy unity. Paragraphs, like sentences, should stick to one subject.

Examples of these errors are given below:

1. While many books have been written in praise of the aesthetic side of Japan, no book, according to Mr. Diōsy, has done justice to the real greatness of the country. The illustrations in this book are by a native artist, and are, therefore, of special interest.

Here two distinct subjects are treated, both of which should receive more extended treatment in separate paragraphs.

[1] See sections 21-22.

2. Royal persons have a fair possibility of living to a green old age, despite the activity of Anarchists and the uneasiness which the wearing of a crown is supposed to imply. King Christian of Denmark has just celebrated his eighty-fourth birthday. He has had no serious troubles in recent years, to be sure; but his reign has not been altogether prosperous. The Danes have their social and economic problems, like the people of other countries; and Denmark was badly beaten by Prussia and Austria some forty years ago, and forced to surrender Schleswig-Holstein to the avaricious German.

Here the writer presents his subject—the longevity of kings and queens—in the first sentence, gives one example in the second sentence, and then swings off into other and only slightly related subjects. It must not be supposed, however, that cutting the paragraph in two is a sufficient remedy. Each section must be developed into a good paragraph.

3. It is recorded of Fra Bartolommeo, the famous Italian painter, that when his brother monks, in admiration of his work and with the desire that his name should be held in renown, suggested that he place his name beneath each picture, he replied: "No, what has my name to do with it? I have not been painting for my own honor; I have been working for the glory of God." And so, instead of following the custom of the artists of his day, he simply wrote at the foot of each picture, "Pray for the painter, pray for the picture." For himself he desired only that he might do his work more worthily. For his pictures, he desired that they might convey holy truth and move men to a better life. It was a matter of little concern to him whether the name of him who did the work was remembered or forgotten. [Too often the beauty of Christian work is marred by the spirit which puts self in the foreground. We are not content to let the work make its own impression. Our name must meet the eye. The ideal of Christian service is that in which the servant loses sight and thought of self in the absorbing desire to make his Master all in all.]

In this case the bracketed sentence does not bear directly on the main idea. The paragraph is an example

of what might be called "the postscript fault," i. e., the error of adding to the completed statement of the case a new train of thought, suggested by some sentence in the paragraph, usually a sentence near the end.

Paragraph unity, then, depends upon two things—getting a definite subject for a paragraph, and sticking to that subject.

144. Paragraphs Too Short for Unity.—Theoretically, a paragraph, like a sentence, can not be too short for unity. But, practically, a paragraph which is so short that it does not adequately develop the idea started, lacks unity in that it does not present the unit of thought that was in the writer's mind. We get paragraphs "too short for unity" if we cut up into separate paragraphs a number of statements all bearing upon one paragraph-topic, or if we fail to give the point which binds the details of the paragraph into one body. In the first extract below, the thoughts all belong to one topic. In the second extract, there are properly only the four paragraphs indicated by the brackets. In the third, the bracketed section, which is essential to the thought, was given by the writer in another place.

1. In the middle of the bay is a white sailboat, rocking gently, as if to tell us that we should loose her from her anchor and go for a sail.

As we are still looking at the quiet scene, we hear shouts, and tumbling down the bank comes a troop of children. They plunge into the boats and row out to where the yacht is anchored.

Some get in and pretend to be sailing, while others, more venturesome, hang over the edges of their boats, pretending to fish.

The best thing we can do is to row back to them, climb into our sailboat, and, forgetting our delight in the quiet, motionless scenery, enjoy ourselves with the living, romping children.

2. Again I made bold to enter the house.

Juana was lying on the same blanket and was in the same spot where she had died.

1. At her head a couple of candles stuck into bottles were burning fitfully in the dust-laden, fetid atmosphere. A dozen squaws in the room kept up a constant wailing.

At times the wailing was a sort of soothing chant, and at other times some of the squaws would set up a shrill shriek, clinch their fists venomously, and fill the air with curses.

2. Suddenly the door opened, and a squaw entered with an Indian basket filled with earth.

Louder and louder became the wailing, both inside and out. The squaws formed in a procession and walked around the corpse, each taking a handful of earth from the basket and scattering it over the body. The earth was dry and soon filled the air with dust.

3. "Why don't you bury Juana?" I asked the woman who six days before had told me that Juana was going to die.

4. "No place for bury," was the sullen answer. And all the women in the room began wailing and howling and cursing.

"No place for bury," some of them screamed in English, while others kept up the incoherent wailing which deafened my tired ears.

3. The Japanese newspapers record the invention by a native of a machine for rolling tea. The great cost of the production of tea lies in the labor. Each individual leaf must be plucked from the plant and handled with the fingers several times before it can be sent to market. Up to this time the industry of tea-raising has been unprofitable without the cheap labor and the deft fingers of women, and up to this time the women in Japan have been paid from four to eight cents a day for twelve hours' labor. But the rapid rise of wages in Japan has made this rate of payment no longer possible. Without some unexpected change, it seemed that the tea-industry of Japan must die. [Now the new machine can manufacture nearly a ton of tea in twenty-four hours, with the labor of one attendant—the equivalent of the work of one hundred women. Hence this invention promises to be as important to Japan as the invention of the cotton gin was to the South. It will save an industry apparently doomed.]

Aim to get into every paragraph enough to make the subject, or the view of the subject which you are then presenting, complete in itself.

145. Paragraph-Coherence Defined.—A paragraph will be obscure, even though all the statements given are parts of one subject, unless these statements follow one another in an unmistakably logical order. That is, the paragraph, like the sentence, must be coherent. In the paragraph, as in the sentence, coherence depends upon two things: the juxtaposition of the parts related in thought, and the use of connectives. A separate section will be devoted to each of these subjects.

146. Incoherence from Faulty Arrangement.—Incoherence from faulty arrangement is in almost every case a violation of the principle that things related in thought should be kept together; things distinct in thought, apart. This principle is seldom adequately observed in the original draft of a paragraph. Before one sets pen to paper, he should, in a measure, have thought out the exact order in which he means to put down his ideas; but when the first draft is done, he has the further task of rearranging his details here and there, until every sentence in every paragraph grows out of what precedes and leads up to what follows. Note the gain that comes from the changes of arrangement in the examples below:

1. I was born away out in the heart of the Rockies. My father had come up into this wild Montana country, bringing my mother, to prospect for gold. Reports had been spread that the gold lay in the creek bottoms, and all one had to do was to pick it up; but such was not the case, as we soon learned. I well remember our

1. I was born out in the very heart of the Rockies. I can well remember our two-roomed log cabin, the big fireplace, with the smoked hams dangling from the sooty rafters, and the stories that were told by the fireside of the cruelties of the wild Indians, who were often said to be approaching. We had been brought to this wild

two-roomed log cabin, the big fireplace, and the smoked hams hanging from the sooty rafters. Stories were circulated of the cruelty of the wild Indians and of their approach.

2. A dramatic incident was the fall of a fireman, Morris Wilson, who went up the roof on a ladder to rescue children. Just as he reached the top a stream of water was turned on him. He reached for a child, and the latter jumped for his arms. Suddenly the fireman lost his hold on the ladder and fell with the child to the ground. The child was unhurt, but Wilson was so seriously injured that he may die. The roof was crowded with children, who had escaped through the scuttle from the upper rooms, and who were being taken down by the firemen.

Montana country because my father had heard that gold lay in the creek bottoms, and that all one had to do was to pick it up. But it was a false report.

2. During the fire an unfortunate accident occurred to one of the firemen — Morris Wilson. The roof was crowded with children who had escaped through the scuttle from the upper rooms. Several of the firemen, among them Wilson, were taking them down. Wilson had just reached the top of the ladder and had caught a child who had jumped for his arms, when a stream of water was turned on him. He lost his hold and fell with the child to the ground. The child was unhurt, but Wilson was so seriously injured that he may die.

147. Connectives an Aid to Coherence.—Connectives, which link the sentences together and show the reader whence he has come and whither he is going, are of even greater importance in the paragraph than in the sentence. Few readers realize the number of mere link-words present in any well-written paragraph. Among these words, which Coleridge called "the hooks and eyes" of style, are: "for," "indeed," "but," "and," "now," "then," "yet," "moreover," "hence," "while," "though," "accordingly," "therefore," "on the one side," "on the other side," "on the contrary." Yet these conjunctions and conjunctive adverbs form only a small part of the body of connectives. Many other words and phrases not

formally classed as connectives have no other office than that of linking together the thoughts of the paragraph. In the following extracts all the words which serve in any way as connectives are italicized:

1. There cannot be a stronger instance than the fate of Dryden's last production, the "Fables." *That volume* was published when he was universally admitted to be the chief of living English poets.—MACAULAY: *History of England.*

2. In the effort to bring within reasonable compass a description of the facts of to-day, I have had to resist another temptation, that of straying off into history. *The temptation* has been strong, for . . .—BRYCE: *The American Commonwealth.*

3. Sir, I can perceive by their manner, that some gentlemen object to the latitude of this description; because in the southern colonies the Church of England forms a large body, and has a regular establishment. *It is certainly true.* There is, *however*, a circumstance attending these colonies, which, in my opinion, fully counterbalances this difference, and makes the spirit of liberty still more high and haughty than in those to the northward. *It is*, that in Virginia and the Carolinas they have a vast multitude of slaves. Where this is the case in any part of the world, those who are free, are by far the most proud and jealous of their *freedom. Freedom* is to them not only an enjoyment, but a kind of rank and privilege.—BURKE: *Speech on Conciliation with America.*

Failure to use connectives frequently results in obscurity. Compare the incoherent paragraphs on the left below with the coherent ones on the right.

1. At the high school graduating exercises held in this city last year a peculiar fact was noticeable. For every boy in the class there were three girls. It is hard to account for this. Are immature men forced into business? Are girls more blest with educational advantages? One ignorant of the true cause might say,

1. At the high school graduating exercises held in this city last year, a peculiar fact was noticeable. For every boy in the class there were three girls. A situation of this kind is hard to account for, and leads one to query: "Is it true that immature men are often forced into business, and are girls more blest with

"Yes." The rise of the manual training school seems to have caused the anomaly.

2. Was Socrates justly condemned? Socrates was convicted by a small majority. Even among the Athenians of that day there was considerable doubt of his guilt. It is said that after the trial his accusers were killed. Plato's *Apology* and Xenophon's writings further aided his cause, until the question became more and more a moot-point.

educational advantages than boys?" At first thought, one ignorant of the true causes might answer, "Yes." On second thought, however, a more probable explanation presents itself in the rise of the manual training schools.

2. Was Socrates justly condemned? The question is an old one—perhaps as old as the trial itself. For Socrates was condemned by only a small majority, and, if common report is to be believed, his accusers were killed soon after the trial. Evidently, even among the Athenians of 399 B. C., there was considerable doubt as to his guilt. And, as time went on, and Plato's *Apology* and the writings of Xenophon further aided his cause, the question became more and more a moot-point.

148. Similarity of Sentence-Structure Sometimes an Aid to Coherence.—Often, when the writer desires to keep one idea or one person before the reader's eyes for some time, the skillful repetition of a pronoun or a proper name, and a rough similarity in the form and cadence of the sentences, will increase the coherence; e. g.:

It was difficult for Englishmen to believe that any real danger to liberty could come from an idler and a voluptuary such as Charles the Second. But in the very difficulty of believing this lay half the King's strength. He had in fact no taste whatever for the despotism of the Stuarts who had gone before him. His shrewdness laughed his grandfather's theory of Divine Right down the wind, while his indolence made such a personal administration as that which his father delighted in burthensome to him. He was too humorous a man to care for

the pomp and show of power, and too good-natured a man to play the tyrant. But he believed as firmly as his father or his grandfather had believed in the older prerogatives of the Crown; and, like them, he looked on Parliaments with suspicion and jealousy. "He told Lord Essex," Burnet says, "that he did not wish to be like a Grand Signior, with some mutes about him, and bags of bow-strings to strangle men; but he did not think that he was a king so long as a company of fellows were looking into his actions, and examining his ministers as well as his accounts." "A king," he thought, "who might be checked, and have his ministers called to an account, was but a king in name."—GREEN: *Short History of the English People.*

149. Emphasis in Paragraphs.—Emphasis is the third noticeable attribute of a good paragraph. In a forcible paragraph, the arrangement brings the most prominent ideas into the most prominent places; that is, the beginning or the end. Very often a paragraph can be given emphasis by stating the subject at the beginning and making the rest of the paragraph a series of examples or illustrations ending with a summing-up. Now and then emphasis is secured by varying the process; i. e., by starting with the details and announcing the leading thought in the last sentences. To begin or end with unimportant details, or to go from the more to the less important idea, destroys emphasis.

In the first example below, emphasis is secured by the first of the two methods referred to above; in the second, by the second method. The two remaining paragraphs show a lack of emphasis. In the first, the writer allows the paragraph to end with comparatively unimportant details; in the second, the writer puts his ideas forward in the wrong order.

1. It is pleasant to notice that the general nervousness and vague fear of last winter in reference to the unemployed have now so largely given way to a season of reflection and analysis. It is no longer enough for a set of men to exhibit themselves as an army of the unemployed to inspire sympathy or terror in the

staid citizen and to make him feel that Congress or the State or city government should "do something." The time has come to cross-examine the unemployed, to ask them how they came into their present evil estate, what work they ever did and how they came to lose their jobs, and what work they could or would do now if it were offered them. Such questioning is the surest way to rid ourselves of the notion that there is anything new or particularly threatening about the matter as it presents itself to-day, for it is simply the old question over again of what society is to do with the incapable and unwilling who cannot, or will not, earn an honest living.—*The Nation.*

2. Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory!—MACAULAY: *Essay on Milton.*

3. Little do we realize, as we perform our routine work, what a multitude of people are bending under loads of freight. More than a million men and women are employed on the railways alone, while the great engines wend their way, screaming and roaring, over the vast lands of the world. Then there are the ocean steamers, each with its little army of men, which transport the products of one country to another. Finally, there are the dray horses, the mules, the camels, and the elephants, all of which keep the freight moving.

4. There were three points in the story which deserved favorable comment. The way in which the hero and heroine of the story meet and are finally reconciled to each other forms the unique characteristic of the plot. So well has Stevenson pictured the important qualities of their characters that we feel well acquainted with both. There are also many good descrip-

tive passages connected with the characters themselves, and also with the house and its furnishings.

150. Summary of Chapter.—A paragraph should be a collection of sentences treating one subject, or one view of a subject. A well-constructed paragraph has unity, coherence, and emphasis. It has unity when it contains no matter foreign to the main subject, and contains all the matter necessary to an understanding of the subject, or the special side of the subject, it presents. Unified paragraphs can generally be summed up in a unified sentence. A paragraph has coherence when the relation of every sentence in it to every other sentence, and to the paragraph as a whole, is clear. To gain coherence, the different sentences must be arranged in logically consecutive order, and connectives must be freely used. A paragraph has emphasis when the important thoughts are put in the important places, that is, either at the beginning or the end.

Exercise XX

A. Write a paragraph defining the term "paragraph"; another, telling what laws govern paragraph-structure.

B. Define paragraph-unity. What is the test of unity in the paragraph? How may unity be destroyed?

C. Find in the newspapers two or three paragraphs which lack unity; criticise and rewrite them.

D. The following paragraphs lack unity. Point out the faults in each. Rewrite those which you can unify.

1. Charlotte Cushman loved fame, worshiped money, and was devoted to her art. That she was a great artist has never been questioned. In private life, she was a charming woman. The moment she entered the theatre, either at rehearsal or at a performance, her whole soul was wrapped up in her art. If she was somewhat miserly with money in general, she was extravagant in her assistance and encouragement to those in whom she saw genius and talent. Of Charlotte Cushman's greatness in

some parts there is no question. Meg Merrilies, Lady Macbeth, and Queen Catherine were her best parts. At rehearsals she was ever kind and tender, never tiring in teaching those who were lacking in experience or were suffering from stage fright.

2. One can not help being shocked to see how the New England Sabbath, with all its carefully guarded restrictions, its devout observances, its reverence and piety, is passing away. It was a holy day, and upon it men did holy deeds and thought on holy things. To-day we see young men who have no other day for out-of-door recreation starting Sunday morning on their bicycles for the golf-links or the woods. How fortunate they are to have one day in the week, if not for religion, at least for rest and recreation!

3. In a moment a gong sounded and the tramp of footsteps came to my ears. The inmates slowly approached.

The men entered first. Some were large and erect, their ruddy faces showing the effect of working on the poorhouse farm. Others were old and bent, the sorrowful, forlorn look on their faces showing the wretched, hopeless life they led there.

They all sat down in their places and quietly waited for the service to begin. The women were neatly dressed, some wearing a little bit of finery carefully saved, while others evidently did not care much for their appearance.

When the children came in, all turned around to smile a look of recognition or love.

4. There is need of more stringent quarantine regulations in the harbor of Wharton. At this season of the year many vessels come into this port from foreign countries, and there is always danger that they will bring with them infectious or contagious diseases.

At present the health authorities keep a sentinel at Watson's Point. His duty, and he performs it faithfully, is to board incoming vessels and inquire as to the physical condition of those on board and as to the sanitary condition of the vessel itself. As we understand it, this sentinel is simply a lay inspector, who has had no special preparation for the work he is expected to do. He is not a physician and has only the knowledge of the average layman regarding dangerous diseases.

This is not as it should be. If arriving vessels are to be examined, it should be by a thoroughly competent medical official. It is unwise to take any chance of the introduction of malignant fevers, smallpox, or other maladies of that class.

It is not the purpose of the *Courier* to find fault with what has been or what is being done. The doctors directing the operation of the existing quarantine regulations are doing all that is possible with the means at their disposal. What is needed is something additional—a physician to go aboard ships coming in at Watson's Point, rather than when they are docked, and to make a careful inspection of them.

Too much care can not be exercised to prevent the presence of diseases that may become epidemic.

5. But Peter's diligence and thoroughness, his fearlessness in going to the root of a matter, and his willingness to take upon himself great labor, bore their legitimate fruit. His government was, all things considered, successful. And his ability to carry on a government so vast as that of Russia won for him love and honor from all. His last days were spent in beautifying the capital and furthering the cause of education.

6. Addison's humor is quaint, but always true humor—pleasant and kindly, never cutting or stinging. I believe it is Johnson who says, "He who would write pure English must spend his days and nights with Addison." Addison wrote a great many articles for the *Spectator* and the *Tatler*. In fact nearly all his writings appeared in those magazines. Nowhere in the English language (poetry excepted) is to be found a story more charming than Addison's pictures of the entire innocence, simplicity, and kind-heartedness of Sir Roger de Coverley. Nor is Sir Roger an ideal personage created by the author's genius, for there are such people even now, though, of course, not many.

7. I left my home in Canada on the 29th of May, 1897, for the purpose of seeking my fortune in the West. All through my journey I had but one object; namely, to reach Chicago.

As I walked from the train to my hotel I compared what I could see of the city with the city I had left.

There is a vast difference in the two cities, a difference which was plainly to be seen in a very short time. Passing along State street, I was struck by the number of people, some going one way, some another. In a few minutes more I was in the Palmer House, where my friends awaited me. There I had a very fine dinner.

These were the only events worthy of mention, for being very tired, I went to bed early.

8. Probably one of the most interesting discoveries of modern times is that of an island in the Pacific ocean. This island

is sometimes known under the name of "Dawson's Island." It is on no map, but is located about twenty-three hundred miles from the coast of South America, and it is almost directly south of Lower California. The discovery is considered by many to be next in interest to that of the revealing of the walls of ancient Troy. The massive ruins of Troy in all stages of decay hide untold mysteries of an aboriginal race, who are supposed to have been highly civilized. This fact is shown from their statuary and architectural remains. A German geographer has visited this island, and tells of its wonderful features of interest. The island is of volcanic origin, and about ten miles long by five miles wide. On one side, the shore is banked with volcanoes, and in the center of a vast plain which lies beyond is a volcano so perfectly shaped that it might have been modeled by the hand of man. These immense volcanoes have been extinct for many years. In fact the natives have never seen an eruption.

9. There would be considerable surprise expressed among orthodox church-goers if the Conception of Nirvana was alluded to as a distinctly Christian doctrine. Yet in a deep sense, such is actually the case. Buddha taught the attainment of Nirvana, or the realization of oneness with the Universal Life, as the aim and summit of human life. Jesus emphatically told his disciples that "I and the Father are one,"—"He in me, and I in you,"—"The kingdom of heaven is within you." Both are expressions of the same fundamental idea, the central principle of all religions—that God is immanent, the all-pervading Spirit of Life; that all the strength, wisdom, and love of humanity are derived from the Infinite Father, the ultimate source of the universe. The supreme duty of man is to recognize and act upon this sublime principle.

10. The pretext for Macaulay's essay on Addison is Miss Aikin's essay on Addison, and in part he criticises her interpretation of Addison's life as she takes it from his writings. Addison's father was a minister, and not a very successful man, but he gave his son Joseph a good education. Joseph was very precocious and entered Queen's College at the age of fifteen with a good amount of classical learning. He was a good Latin scholar and a good Latin poet. He was very well versed in the Latin poets, especially the early ones. On graduating from college with a fellowship he was offered a position as a diplomat.

11. In this age of great reforms, is it not time some change

was made in our newspapers? After reading a Sunday issue especially, it is appalling to think that to thousands—comprising not only the poorer classes, who can afford nothing better, but also the great class of men and women who, in the stress of American business life, have little time for anything else—the press is the chief source of education. For sensational and romantic stories of a low order are not conducive to the best literary taste; neither are murder and suicide items of a refining nature. It is not unusual to find two pages devoted to society news, swelled by minute descriptions of the gowns and jewels worn at the latest so-called "functions." Then there are, on an average, from three columns to two pages of "sharp sayings" and "pointed paragraphs," which, if not actually vulgar, are at least a poor kind of humor. Even when all this extraneous matter has been cut out, there is still room for improvement. For example, the glaring, sensational headlines, and the faults of grammar and diction in the editorials, not to mention slang, should be expurgated. Our journals should be written in correct English. In the fact that there is a constantly increasing demand for college men in journalism lies the hope that through their influence the character of the press will be greatly improved.

E. Define paragraph-coherence. On what two factors does it depend? Why is it necessary to use connectives more freely in the paragraph than in the sentence?

F. Find in the newspapers three paragraphs which lack coherence, criticise them specifically, and rewrite them.

G. Find in your reading paragraphs which are notably coherent, and show how coherence has been attained. Point out, in the following paragraphs, the devices by which the sequence of thought is made obvious.

In a poet of such magnitude, how shall we explain his scantiness of production? Shall we explain it by saying that to make of Gray a poet of this magnitude is absurd; that his genius and resources were small, and that his production, therefore, was small also, but that the popularity of a single piece, the *Elegy*, —a popularity due in great measure to the subject,—created for Gray a reputation to which he has really no right? He himself

was not deceived by the favor shown to the *Elegy*. "Gray told me with a good deal of acrimony," writes Dr. Gregory, "that the *Elegy* owed its popularity entirely to the subject, and that the public would have received it as well if it had been written in prose." This is too much to say; the *Elegy* is a beautiful poem, and in admiring it the public showed a true feeling for poetry. But it is true that the *Elegy* owed much of its success to its subject, and that it has received a too unmeasured and unbounded praise.

Gray himself, however, maintained that the *Elegy* was not his best work in poetry, and he was right. High as is the praise due to the *Elegy*, it is yet true that in other productions of Gray he exhibits poetical qualities even higher than those exhibited in the *Elegy*. He deserves, therefore, his extremely high reputation as a poet, although his critics and the public may not always have praised him with perfect judgment. We are brought back, then, to the question: How, in a poet so really considerable, are we to explain his scantiness of production?

Scanty, Gray's production, indeed, is; so scanty that to supplement our knowledge of it by a knowledge of the man is, in this case, of peculiar interest and service. Gray's letters and the records of him by his friends have happily made it possible for us thus to know him, and to appreciate his high qualities of mind and soul. Let us see these in the man first, and then observe how they appear in his poetry; and why they can not enter into it more freely and inspire it with more strength, render it more abundant.—MATTHEW ARNOLD: *Essays on Criticism*, Second Series.

H. Rewrite the following incoherent paragraphs:

1. There are many reasons advanced against coeducation, many of them unreasonable and absurd. Most of the objections come from abroad. There the sexes are held strictly apart during youth. Some say that the association of men and women in school life is not to their advantage. Since men and women are intended for mutual service, the best way to train them is by training them together.

2. The meadow-lark is very shy in nesting season and hides her eggs so that it is very difficult to discover them. When I was suffering from the collecting fever, I hunted the meadows for days, in a vain hope of finding an egg, but I always returned empty-handed. To have a meadow-lark's egg in one's collection

was to be the envy of the admiring multitude of schoolboys. One day I found a nest. It was one of the events of the first twelve years of my life, to be classed along with going to New York or breaking an arm.

I was trudging around a meadow behind a mowing machine, now and then picking the wild strawberries cut down by the clattering knives, when, directly in front, between my feet, I spied a meadow-lark's nest and four of the coveted speckled eggs. The nest was skillfully hidden under a tuft of buffalo grass, but the mower had torn the grass away and left it exposed. As I remember, I was guilty of taking all four eggs. I did it in the interest of science; I knew where I could make a number of exchanges with the prospect of great advantage.

3. The recent bequest of Cecil Rhodes to education has been a revelation of his character. Many people have looked upon him as a selfish, grasping man, failing to see the real motive in his far-reaching schemes. A few years ago he is said to have passed his hand over the map of Africa and exclaimed: "All English! that is my dream." Toward the realization of that dream Cecil Rhodes strove during the greater part of his life, bending every energy to the acquirement of wealth, because, as he said, "Wealth is power." People stigmatized his purpose as unworthy, yet it was essentially philanthropic. Realizing the futility of attempting to acquire all Africa by railroads and military power, he turned his attention to educational forces, and conceived the comprehensive plan of spreading English civilization, not alone over Africa, but throughout the world. To this end his bequest was directed, and though his purpose may have been no better than that in his South African operations, the people regard it, and justly, as a boon to the human race.

4. Three years ago this fall I commenced my study of rhetoric and English literature. I have always been fond of reading, and the work was, therefore, agreeable to me, although it was not until the last year of my preparatory course that English work became what it is now—my favorite study. During this last year we used Jones's *Principles of English*, a book which was rather advanced for us, as I think, though I liked it because it had many interesting examples of faults in well-known authors, and that cheered me up about my own shortcomings. During the first year not so much attention was paid to rhetoric as to literature. We studied *The House of the Seven Gables*, Tennyson's *Princess*, and Burke's *Speech on Conciliation*.

In the second year, our time was pretty evenly divided between literature and rhetoric. We used Jones again, and read some plays of Shakspere's. In the third year, we read the books prescribed for the college entrance examinations. I omitted to say that it was in the second year that we wrote themes, a sort of work which was very interesting, especially when other people's themes were read in class. We wrote on subjects connected with the required reading, or on any little thing that happened to us.

5. Burke says that the temper and character of the American Colonies have given them "a fierce spirit of liberty." The reasons are: 1, their descent from the English — a liberty-loving nation; 2, their government, which consists of local assemblies, giving them local liberty; 3, their religion is one which protests against the lack of liberty in the English Church. The fact that slavery exists among them has the effect of making them consider liberty a privilege of rank, and therefore they hold it dear. 5, their education is mostly directed toward law, which fact gives them a good idea of their rightful privileges; 6, the fact that the colonies are remote from the head of the government always tends to weaken its authority.

I. Define paragraph-emphasis. How may it be secured?

J. Criticise specifically the following unemphatic paragraphs:

1. In the last few years, as the result of the Spanish-American war, the people of this country have become imbued with a spirit of expansion. It seems to be their idea to become a great world-power, to stretch out immense arms over the earth, and perform wonders. It seems to be their sincere desire to pacify civilized countries, to bring civilization to those living in semi-barbarous darkness, and altogether to perform undertakings of herculean proportions. Nor will other lands alone benefit by this. Probably the trade of the United States will increase seventy-five per cent.

2. Edward Watson, the celebrated actor of the "Pudd'nhead Wilson" company, who was in full health and vigor yesterday, is to-day lying a corpse in a private room at the *Chateau Frontenac*. He arrived in our city late last evening, and passed away to his long home most unexpectedly, shortly after two o'clock this

morning, in the presence of three other gentlemen. The news of his untimely end was a shock to the members of the company, to whom he had endeared himself by his kindly and jolly disposition. Mr. Watson arrived in this city, accompanied by his wife and daughter and the members of the company, last evening and was met at the station by several Quebecers who accompanied him to the *Chateau Frontenac.*

3. It is receding rapidly now—this historic old place [Mount Vernon]. And as our steamer puffs along, a feeling of awe and reverence steals over us, and our thoughts take on an historical nature. Here in this very spot, not so long ago, lived the man to whom the United States of America owes a debt not to be computed. Honest man, courteous gentleman, wise statesman, valiant soldier—he is a lofty example to all succeeding generations—justly called the Father of his Country. And now, as we turn a bend in the river, a distant chanticleer crows farewell.

4. The next year I went to Paris. Here I had a French maid, who took charge of me. Every Wednesday she took me to the Bois de Boulogne, where we had lunch. I used to spend all my allowance on the queer trinkets which I found in the fascinating shops about Paris. My life passed there was much more delightful than it is here, where my time is taken up with studies, music, and a few parties, pleasant but uninteresting.

5. About two weeks ago, I was invited to join a party that was going to Plymouth. We started from Boston at 10 o'clock and arrived there at twelve. Carriages awaited us at the station, and we drove at once to a hotel, where dinner was served. After dinner we visited almost all the places of interest, among them the Museum, Plymouth Rock, and the old historic cemetery. This cemetery was the burial place of some of the Pilgrims who died during the first winter's stay in Plymouth. There is very little business going on in Plymouth, but the town is visited by many travelers and historical societies.

6. The natural beauty of the lake possesses great charms. Along its border there are few marshes, but there are great tracts of woodland running down to the shore, with many pretty groves. Its waters are very calm, owing partly to the narrowness of the lake, and partly to the fact that it is sheltered by the surrounding hills. This makes it an ideal place for college boat races.

7. To any one who wishes to get an idea of life in a jungle,

or even of the customs of the people in the Arctic regions, Kipling's *Second Jungle Book* will give many definite impressions. This knowledge of the jungle is given by taking an imaginary man, or rather a boy who is called Mowgli. His life is associated with the many different animals of the jungle. In this way the instincts and characteristics of the animals are described in a very realistic manner, which manifests the great power of imagination that the writer possesses. It is very interesting to read how Mowgli kept the good favor of the great masters of the jungle. The chapter which tells of his escape from the pack of wolves can not but interest the reader.

K. Read again the paragraph from Bryce on page 319, and discuss the method by which he gives the paragraph emphasis.

CHAPTER XXI

THE STRUCTURE OF THE WHOLE COMPOSITION

151. The Relation of the Paragraph to the Whole Composition.—A paragraph may be a complete composition in itself. A small subject may be fully treated in one unit. Usually, however, we understand by the term "whole composition" a composition containing a number of well-marked organic divisions called paragraphs.[1] No matter what may be the nature of the subject, these divisions should represent steps in the thought, and as they stand in the finished work form a whole composition, which like the single paragraphs of which it is composed observes the rhetorical principles.

152. Unity in the Whole Composition.—Though the unit in the case of the whole composition embraces more topics than can be treated properly in the single paragraph, the principle of unity in the whole composition is precisely what it is in the paragraph. Unity may be violated by the introduction of too many topics, or by the incomplete development of necessary topics. Matter that, although related to the subject, is a digression from the main purpose of the theme, must be excluded. A good plan, or outline, of the whole composition will aid the writer in preserving unity.

153. Proportion in the Whole Composition.—Closely related to the principle of unity is that of proportion. The different parts of the whole composition must be planned with reference to each other, no one division

[1] See Chapter III.

being given an undue prominence. The outline will often reveal the fact that too many paragraphs have been devoted to one portion of the theme, perhaps the introduction or the conclusion or some subordinate point in the body. These inequalities, when they occur in the final draft of the theme, necessitate recasting the whole. In the outline, or first draft, however, it is easy to strike out or subordinate unimportant topics. Every piece of writing should leave with the reader an impression of balance or proportion.

154. The Order of the Paragraphs in the Whole Composition.—In this larger unit the most important matter is the order of its parts. The whole composition may be likened to a chain of which the paragraphs form the links. To gain clearness, the writer must include in his chain of paragraphs every essential link, and he must place the links where they properly belong in the development of his ideas. If he omits links or misplaces them, the reader will miss the order of thought and become confused. The proper order for paragraphs in the whole composition is a question of logic. Sometimes there is a choice among several methods of arranging the parts, and the best arrangement can be found only after experiment. In the following newspaper article there is no apparent reason why the second paragraph should follow the first, or the third the second, or the fourth the third:

The first church services were held in the new town of Lawton last Sunday. They were held in the open air, near the railroad tracks, and the people from all sections came.

Plans are now being made to erect a church building for all denominations at this new border metropolis. For a month or more the religious element has been without the opportunity of attending church, except at a few of the impromptu meetings held in tents.

It was unique, this first church service held on the border. Men and women came carrying guns, while deputy marshals

rode around the tent where the preacher was camped to keep the rough element from running him away. The minister, the Rev. Edward Smith, is no tenderfoot, and he preached a powerful sermon, with a six-shooter attached to his belt. There is not so much danger from outlaws at Lawton as from the hundreds of gamblers who seek to keep everything in a wild state.

Deputy marshals, under the direction of United States Marshal Harry Thompson, are numerous in the new country, there being fifty or more of them. They are all mounted on good horses and are keeping the country in fairly good order. Of course there are a few gangs of bad men who can not be suppressed on the moment. It will require six months at least to tame the new country thoroughly and make it as civilized as the surrounding districts. The Indians are taking a vital interest in having the outlaws and gamblers squelched, and several of the warriors have enlisted on the marshal's staff and are now helping to rid their former domain of all bad characters.

Several churches in tents have been established at Anadarko, while one is running at Hobart. The missionaries have churches for the Indians at several of the Government posts, but these are far from the white settlements.

Compare with these disjointed paragraphs the following:

THE NEW ENGLAND TOWNSHIP

In a New England township the people directly govern themselves; the government is the people, or, to speak with entire precision, it is all the male inhabitants of one-and-twenty years of age and upwards. The people tax themselves. Once each year, usually in March but sometimes as early as February or as late as April, a "town-meeting" is held, at which all the grown men of the township are expected to be present and to vote, while any one may introduce motions or take part in the discussion. In early times there was a fine for non-attendance, but that is no longer the case; it is supposed that a due regard to his own interests will induce every man to come.

The town-meeting is held in the town-house, but at first it used to be held in the church, which was thus a "meeting-house" for civil as well as ecclesiastical purposes. At the town-meeting measures relating to the administration of town affairs are discussed and adopted or rejected; appropriations are made for the public expenses of the town, or in other words the amount of the town taxes for the year is determined; and town

officers are elected for the year. Let us first enumerate these officers.

The principal executive magistrates of the town are the selectmen. They are three, five, seven, or nine in number, according to the size of the town and the amount of public business to be transacted. The odd number insures a majority decision in case of any difference of opinion among them. They have the general arrangement of the public business. They issue warrants for the holding of town-meetings, and they can call such a meeting at any time during the year when there seems to be a need for it, but the warrant must always specify the subjects which are to be discussed and acted on at the meeting. The selectmen also lay out highways, grant licenses, and impanel jurors; they may act as health officers and issue orders regarding sewerage, the abatement of nuisances, or the isolation of contagious diseases; in many cases they act as assessors of taxes, and as overseers of the poor. They are the proper persons to listen to complaints if anything goes wrong in the town. In county matters and state matters they speak for the town, and if it is a party to a lawsuit, they represent it in court; for the New England town is a legal corporation, and as such can hold property, and sue and be sued. In a certain sense the selectmen may be said to be "the government" of the town during the intervals between the town-meetings.

An officer no less important than the selectmen is the town-clerk. . . .—JOHN FISKE: *Civil Government in the United States.*

155. The Plan, or Outline.—If a writer has a keen sense of order and logic, he can arrange the parts of his whole composition as he writes. Few writers, however, can trust themselves to work without any preliminary plan. In the end, no matter how simple the subject may be, it is easier to make an outline of the subject first. These first notes, or jottings, have been described in sections 13 and 15 chiefly as an aid in gathering material. We shall now consider the outline as a help in ordering the parts of the whole composition. For such a purpose a few words or phrases may answer, if the theme is a short one on some simple matter. However, especially in long themes, the more pains one takes with this outline, the

easier the actual labor of composition will become. It is best, therefore, to frame a full heading for each paragraph of the theme. To this may be joined, in brackets, brief notes of the contents of the paragraph. In cases where the whole composition will reach to more than a thousand words (roughly, about five theme-pages), a more extended outline is advisable,—one that will indicate larger parts of the whole than the paragraph, such as the beginning, the body, and the conclusion.

The first outline that follows is a mere list of topics. The second is an adequate outline of a four-page theme.

A. Sewing in the Grammar Schools.
- I. Not profitable.
  - 1. Not in all schools.
    - a. Not time enough.
- II. Enough to do without it.
  - 1. Other work neglected.
- III. Bad for health.
  - 1. Work at home.
- IV. Teachers poor.
- V. Should be discontinued.

B. Sewing in the Grammar Schools.
- I. Sewing has been introduced as a study in the grammar schools.
  - 1. Reasons for its introduction.
- II. It is not a profitable course.
  - 1. Too little time (from fifteen to thirty minutes) is given daily to the work.
  - 2. The instructors are not competent, for
    - a. They have received no special training in this subject.
  - 3. That many in authority grant this proposition is shown by the fact that sewing has not been put into all the schools.
- III. The pupils do not have time for both sewing and their other more important work.
  - 1. Already each lesson receives but thirty minutes.

IV. The work has a bad effect on the pupils' health
1. As they are required to do a good deal of it at home, their time for exercise in the fresh air is shortened.

The preparation of the outline, though a somewhat tedious task, is the only means of insuring orderly writing. The writer will detect in his outline what parts of his subject can not be related to the whole, and what parts, misplaced in his plan, belong naturally together.

156. The Use of Connectives.—It is not enough to arrange the parts of the whole composition logically. The relation between the parts must be made plain by the use of connectives. In the whole composition, this is much more necessary than in the paragraph where the sentences are often so close in thought that they do not need verbal links. The reader should not be left to find out that the writer's order of thought between the paragraphs is the proper one. He should feel at once as he reads that the ideas are coherent. The following paragraphs are connected in thought, but the connection is not made clear:

From the point of view of health there can be no comparison between a good game—in which every muscle is suitably exercised, and brain and lungs join in the complete happiness of the honest laugh and the careless shout—and the "dead-alive" military drill, or formal gymnastics, which while developing many muscles abnormally, leave the brain torpid and the spirit depressed.

The game must be regulated. Unselfishness must be practiced at every turn; the strong must help the weak; and the weak must be aroused that they may not be a drag upon the strong. The team that represents a school must be chosen purely on the merit of its members, those selected being as jealous of their honorable distinction as the rejected are glad to stand aside for the honor of their common cause. As the credit of the school demands the best effort of every individual, there must be patient practice and steady perseverance.—(Adapted from *Forum*, No. 27, p. 320.)

A connecting phrase can easily be supplied in the first sentence of the second paragraph, which will bind the two paragraphs together; e.g., "*If the full benefits of a game are to be reaped, however*, the game must be regulated."

Careful writers employ three obvious devices to bring out the connection between the parts of the whole composition. The first is the use of conjunctions and conjunctive adverbs (especially "hence," "therefore," "moreover," "then," "however," and "now"). "And" or "but" may be used to link two paragraphs, but only when the thought of the second paragraph *as a whole* is parallel with, or in opposition to, that of the first. They should not be used to unite the last sentence of the first paragraph with the first sentence of the second. The second device is the use of reference words, such as "this," "that," "these," "those," "such," and "like." These terms need not be the very first in the opening sentence of the paragraph; they may be woven into the first sentence at some succeeding point, as, "Pride, under *such* training, is turned to account," and, "I might consider in the *same* manner . . ." The third device is the repetition in opening a paragraph, of words or phrases used in the closing sentences of the preceding paragraph, as in this passage:

> I was very sure that, if my proposition were futile or dangerous, if it were weakly conceived or improperly timed, there was nothing exterior to it, of power to awe, dazzle, or delude you. You will see it just as it is, and you will treat it just as it deserves.
>
> The proposition is peace, etc.—BURKE: *Conciliation with America.*

It is useless, however, to attempt to disguise disorderly thinking by tying together with connectives loosely related thoughts. Logical thinking must underlie clear writing. The orderly arrangement of thought should precede all attempts to use rhetorical links.

157. How to Open the Whole Composition.—To make a good beginning is a difficult feat in composition. A dangerous piece of advice sometimes given to young writers, is to devote an entire paragraph to the introduction. In long essays or books, such an opening, containing a general statement of the author's purpose and his plan, may make a suitable introduction. Carlyle's *Essay on Burns*, for example, has an introduction five paragraphs in length, which treats of biography in general and of the various biographies of Burns. Macaulay, on the other hand, gives in the very first paragraph of his essay on *The Life of Samuel Johnson* Johnson's birth and early life. He begins:

Samuel Johnson, one of the most eminent English writers of the eighteenth century, was the son of Michael Johnson, who was at the beginning of that century a magistrate of Lichfield and a bookseller of great note in the midland counties.

This more direct form of introduction is, generally speaking, preferable. Preliminaries are usually dull; the introduction is the writer's scaffolding for his thoughts, and it should be removed when his final draft is made. Especially in telling a story or in describing an object, it is desirable to avoid an elaborate opening, for in such cases the reader's attention must be gained at once. This, for example, is a good beginning for a story:

PÈRE CHEVREFILS

A month had passed since old Père La Force was buried beneath the stone floor of the chapel where he had so long attended the spiritual wants of his little flock. Four whole Sundays without a mass, and then M. Chevrefils arrived from Montreal to take charge of the parish. He came on the night train, and although old Joe Pileaux and two or three other town advisers loitered around the station to see what he was like, somehow he slipped past the watchers and was walking swiftly up the road before they noticed him.

Sunday morning everyone in St. Anne's was at mass.

Wagons and carts that were seen only at Easter-time were hitched under the trees, whose branches spread over the little chapel. The Demots from La Prairie, Old Buck, the chief of the Cocognowagos, even old Thèrese Lozon, who had not gone to mass for years on account of her rheumatism, were there. The sabots, that were never discarded by the old folk, clattered up the narrow aisles until the very last stroke of the bell.

Sterne begins his *Sentimental Journey* in this informal manner:

"They order," said I, "this matter better in France."

Lowell opens an essay on "The Study of Modern Languages" with this slight introduction:

Three years ago I was one of those who gathered in the Sanders Theatre to commemorate the two hundred and fiftieth anniversary of a college founded to perpetuate living learning chiefly by the help of three dead languages—the Hebrew, the Greek, and the Latin. I have given them that order of precedence which they had in the minds of those our pious founders. The Hebrew came first because they believed that it had been spoken by God Himself, and that it would have been the common speech of mankind but for the judicial invention of the modern languages at Shinar. Greek came next because the New Testament was written in that tongue, and Latin last as the interpreter between scholars. Of the men who stood about that fateful cradle swung from bough of the primeval forest, there were probably few who believed that a book written in any living language could itself live.

For nearly two hundred years no modern language was continuously and systematically taught here. In the latter half of the last century a stray Frenchman was caught now and then.

A good opening, however, must be more than brief; it must be engaging. Where shall we attack our subject to get the most interesting view of it? Lowell introduces his essay by stating strikingly the past condition of education in regard to modern languages. After showing how completely ignored this subject has been, he proceeds to discuss its value. One form of introduction often used by speakers is a short story or apt illustration of the topic.

Another common form is some general assertion that is debatable, or, on the other hand, an assertion which is indisputably true. In every case, the writer should seek to gain the reader's attention.

158. How to End the Whole Composition.—To end well is almost as difficult as to begin well. The conclusion should be interesting and important, perhaps even more so than the beginning. The descriptive theme that follows runs down at the end, as if the writer were tired of his subject:

We trudged into Amherst about dusk, as the chapel bell was striking seven o'clock,—a very tired lot of boys, judging by myself. Besides getting an idea of the beauty of the surrounding country, of which I have not said much on account of lack of time, we became well acquainted with one another; this fact alone was enough to pay us for our day's outing in the mountains.

I suppose you have reached this point in my story only after the second or third reading, but you know you said you wanted me to tell everything I did, so this is what I have done. I can not think of anything more to say now, and I must close and get to work. You are always calling for my letters, but I do not hear from you half as often as you do from me.

If he had said simply, "We trudged into Amherst about dusk, as the chapel bell was striking seven o'clock—a very tired lot of boys," he would have left us with a clearer, happier impression of his excursion. The best rule, especially in description or informal narrative, is to be brief in the conclusion, as in the opening. Find out where the interest in the subject really ends, and have the courage to leave off at that point. Avoid postscripts, for if the information contained in the postscript is important, it probably belongs earlier in the theme, and should be inserted in its proper place. One form of the postscript that is especially annoying occurs when the writer, thinking that the reader will not see his point, tries to explain it or to moralize about it. The real end

of this description, for example, is "a sense of ceaseless activity which accomplishes nothing":

AN AFTERNOON RECITATION

My afternoon recitation in *Beowulf* brought little with it. The large, dark room was crowded with students who settled themselves in their chairs in the pleasing anticipation of being bored for an hour. Before us sat the teacher—short, heavy, and uninteresting, gazing impassively at us over her spectacles. The hour began with a recitation on the assigned lesson, now and then interrupted by the squeaking of the door, as some tardy member entered. Then the teacher spent the remaining time reading aloud in a monotonous voice extracts from *Beowulf*, especially descriptions of a lonely sea and gloomy conflicts. From the chapel overhead came the melancholy wailing of the organ practice. The impression received from the window was just as cheerless; there, a somber gray sky met our gaze. Amid the howling of the wind there were heard occasional dull thuds, as a strong gust shook down the late pears from a now almost leafless pear tree near the window. No less so was the mental picture of the eternal dashing of waves on a bleak shore under a leaden sky, and a solitary hero on the strand, engaged in mortal combat with a grim monster. There was something oppressive about the whole atmosphere—a sense of ceaseless activity which accomplishes nothing.

The result caused by the mingled effect of dropping pears, wailing wind, moaning organ, droning reader, and splashing waves, was depressing.

An abrupt conclusion, on the other hand, especially after treating a difficult or large subject, leaves the reader wondering what the article has been written for. In this final paragraph of an essay on Shelley's life, the author has cut off his remarks with a knife:

Minor works, the most important of which are *Ode to the West Wind, The Cloud, To the Skylark,* and *To Night,* followed in rapid succession. These little poems are sometimes thoughtful, sometimes merely suggestive, and sometimes mystic; but they are always charming. Of his longer poems, *Adonais* is the most popular. It is an elegy on the death of Keats, and, next to *Lycidas,* is the finest elegy in the language.

The length of the conclusion will naturally depend upon the scale and the nature of the whole composition. If the subject is a complex or difficult one, it will be necessary to make the conclusion a summary of the chief points touched upon, as in the following illustration:

In conclusion it may be stated that:

1. The American people are determined to have an Isthmian Canal owned and operated exclusively by the United States Government. Having refused partnership with an American company in the enterprise, they will not consent to any such partnership with a foreign company.

2. If both canals were constructed and operated on the same tariff schedule, the Panama would secure only the traffic to and from South American ports between Valparaiso and Panama, and Nicaragua would secure all the rest, nearly three-fourths. Therefore:

3. It would be financially disastrous to construct and operate a canal at Panama in competition with the United States. This is so obvious that funds to construct a competing canal could never be raised.

Therefore, it behooves the Panama Canal Company to place a price on its works, such that the American Government can afford, economically, to pay, and then complete the Panama Canal. Otherwise, the Nicaragua Canal will be built, and the work now accomplished at Panama will be a dead loss.—ARTHUR P. DAVIS: *The Forum*, 30, 544.

In every composition, it is important to see that your work is finished, that your reader has nothing more to expect from you; and to see also that you do not weaken your effect by wearying your reader with trivial remarks—that you observe the principle of climax.

Exercise XXI

A. To study coherence of arrangement in the whole composition, outline the first ten pages of Burke's *Speech on Conciliation;* the second chapter of Southey's *Life of Nelson;* the first chapter of Scott's *Woodstock.*

B. Illustrate the principle of rhetorical coherence from a chapter of the book you are reading in the class in English literature. What means of linking paragraphs do you find besides those mentioned in the text?

C. Criticise the coherence of the following themes. Rewrite them in coherent form:

1. PUBLIC SPEAKING SHOULD BE MADE COMPULSORY

So many have doubted the advisability of making public speaking compulsory that I will give here a few arguments in its favor and against it. As to the stand I myself take, I shall leave the reader to determine for himself.

That public speaking in itself is a good course, I think no one will doubt, for surely the college man should have the chance to become a speaker if he wishes. And this leads up to the fact I am going to discuss. Should this study, or may we not even call it a pleasure, be made compulsory?

A man says to you: "Why should I have to take public speaking? I am interested in the sciences and never intend to make a speech." Perhaps he does not intend ever to make a speech, but if he ever wants to tell an audience the result of some scientific experiment, without this training he will be utterly at a loss to know how to begin, to end, or even to stand before an audience. Unless he is a very self-possessed man, he will be frightened to death even to look an audience in the face. I believe that when a man is in this condition, he is said to be stage-struck. The man who said that many a fine thought was lost to the world because the man who had it couldn't make it known, hit the nail on the head. Now, if the man who dislikes it is not forced to take that work, he never will. But to the man who would choose it in any case, it matters nothing whether it is compulsory or not.

Then, again, a student may say: "Public speaking is a bore, and though I don't actually dislike it, it takes up three or four valuable hours a week. Besides I can't learn a piece and then speak it like a child." He says it is a bore. I thought so, too, at the first lesson. Then I took a mild interest in it, and now I look forward eagerly to each recitation. And I venture to say the whiner will come to my way of thinking before he has had four lessons. Then he says he can't commit a short selection to memory. Well, then, this course is just the one he

should take. He should without delay learn to commit pieces of literature to memory. And will he do this work unless he is forced to? No, he will not. He says he will, but something will always hinder him. Then again he says it takes up too much valuable time. To be sure it takes up three or four hours a week. But in what better way could three or four hours be spent?

Besides these things, it gives one a better command of the English language. After a while, words come to one's mind without the least thought, and the speaker becomes very fluent. Public speaking also gives a man the greatest confidence in himself. For instance, if a man is called upon to make an after dinner impromptu speech, and has not been trained in this direction, he will flounder around and say nothing. How embarrassing that would be!

Therefore, from these things here stated, I consider that I have proved without doubt that it is the best thing possible to make public speaking a compulsory study.

2. A COLLEGE ROOM

I had the pleasure the other afternoon of visiting a college room. It was a large front room, well lighted and facing west, and opened on the north side into an alcove which was used for a bedroom.

The first thing I noticed as I entered the room was the predominance of maroon-colored furnishings, and its crowded condition. Every nook and corner had something in it.

The windows were all draped in maroon curtains worked with a large C. Fastened to these curtains were souvenir badges of last year's football games. Besides these curtains, maroon pennants and banners hung from every conceivable place, and maroon cushions filled every chair.

In the center of the room was a study-table, upon which was a student-lamp, school-books, and a jar of tobacco and a meerschaum pipe. Beside the table was a large, comfortable armchair and foot-rest combined.

Tacked upon the walls were pictures of the various football and glee and mandolin clubs. There were also numerous newspaper likenesses of individual players. The mantelpiece over the fireplace on the south side of the room was filled with souvenirs the student had picked up. Two silver cups, trophies of athletic victories, stood on the mantel.

Between the two front windows was a lounge, a "bronco" as the owner calls it. This piece of furniture is so built that if a person sits on either end of it, that end will sink and spill him on the floor. This causes much amusement.

A neat and ingenious method of displaying photographs was used in this room. Suspended from the ceiling and running around the four walls, was a large net, something like a tennis net. Fastened to this in a haphazard way were pictures of fair young ladies. The mirror of the dresser was fringed with small-sized likenesses of his friends.

One side of the room is papered with posters, that is, with fancy covers of different publications. Boxing-gloves, dumb-bells, a tennis-racket, and skates are hung on the other walls.

The only drawback to the otherwise pleasant room is the tobacco-laden atmosphere.

D. Point out the parts of the theme on pp. 368, 369 which injure the proportion. How would you recast the theme?

E. Examine Chapter XI of Scott's *Woodstock* for proportion. What digressions do you find in Chapters I and VIII of George Eliot's *Silas Marner?*

F. Criticise these opening paragraphs of themes:

1. [A theme of three pages, entitled "A Trip to Milwaukee."]

Four of us who had just finished the June examinations were going to stay in the city for a few days and have a good time before separating for our summer vacation. We were ready for anything in the way of pleasure. Books had no claim on us, and we could play tennis or go bicycling at any time or for any length of time. Among other amusements suggested was a day's trip to Milwaukee. All jumped at the suggestion, and the subject was carefully discussed from four sides. As we girls had never before been on the water longer than a few hours at a time, to spend a whole day on Lake Michigan was something new, and we looked forward to the outing with great expectation. The state of the weather was a question which needed some discussion; if the lake were rough, should we get seasick or not? The men took delight in assuring us that in case the lake were rough, as it probably would be on account of recent high winds, we should undoubtedly have the experience of seasickness.

2. [A theme of three pages, entitled "The Household of Sir Roger de Coverley."]

When we read the history of past ages and past generations, we are surprised and shocked at the manner in which the ancients treated their servants. The ancient Greeks and Romans held the idea that slaves were inferior to their masters and that masters could do as they pleased with their servants, even to the extent of killing them. We all know how the servile uprisings of Rome were suppressed, and how barbarously the leaders were punished. Likewise, in all ages we can find many instances of ill-treatment of servants by masters; even our own country is not exempt.

But as we look back we plainly see that servants are being treated better and better as the years roll by; now no one would think of abusing a servant.

In the time of Sir Roger de Coverley, however, things were different; masters treated servants shamefully, and servants could get no redress. For this reason we must look on a man who loved his servants at that time as a man advanced in civilization beyond his age.

3. [A theme of four pages, entitled "An Experience."]

The worst experience that has ever befallen me, I think, is the fact that I am obliged to write upon such a broad subject as I am now going to undertake.

I have already realized the difficulty in writing this theme, for I rack my brains and set them in a whirl trying to think up something that has happened to me within my memory. I have almost made myself believe that I have been through fires, floods, cyclones, and every other conceivable disaster that could look well in black and white. But such would never do, I fear.

Perhaps I will tell you all about a little experience, not thrilling, which my sister and I had one summer when we were in Michigan, where we were visiting our aunt and uncle.

"Well, girls," said auntie, when we had all pushed back our chairs from the breakfast table, "you may have the single buggy and Prince this morning; go where you please, and stay as long as you wish."

4. [A theme of five pages, entitled "Thomas Jefferson, Democrat."]

The majestic march of Democratic principles marks the battle-line between liberty and despotism, between the rule of caste

and the rule of man, and their advocates are the sentinels upon the battlements of reform. This new order of things was foreshadowed in the constitution of Clisthenes; Savonarola burst the chains of tyranny for the people of the long-oppressed Italy, and Cromwell led the English commoners to conflict and victory. "Democratic freedom," wailed the serf from the gloomy walls of feudal tyranny. "Democratic freedom," sang the night wind through the Mayflower's creaking masts. "Democratic freedom," belched forth the cannon from Bunker Hill and Yorktown. When tyranny had fettered the American colonies, when England's avarice had retarded our progress and blighted our commerce, when insult and added injury alone responded to the appeals of justice, then arose in defense of democratic freedom, simplicity, and integrity, the genius of his time, the sage of Monticello, the apostle of democracy, Thomas Jefferson.

5. [An introduction to a Life of Coleridge.]

Toward the end of the eighteenth century, a remarkable change began to take place in English poetry. For more than a century, first under the leadership of Dryden, and then under that of Pope, poets had striven to give their verse formal correctness and elegance at the expense of naturalness and spontaneity. They had given up the free forms of verse used by the Elizabethan poets, and confined themselves almost entirely to a single form, the rhymed couplet. Subjects of romance and passion, such as the Elizabethans had loved, were discarded for more mundane themes, which could be handled with wit and precision, or with stately dignity of manner. But in the verse of Collins, Gray, Crabbe, and Burns, there appeared a strong protest against all this. Poets began to reassert their right to represent the world of nature and men as they saw them, full of color, mystery, and emotion.

G. Write introductory paragraphs on the following subjects:

1. The first football match of the season.
2. The necessity of a standing army.
3. A good method of dealing with the liquor problem.
4. Why English sparrows should not be destroyed.
5. The purposes of a bank.

H. Criticise the following conclusions for themes:

1. [From a theme of four pages on *Quo Vadis.*]

One of the valuable features, but, of course, secondary to the main ideas, is the information to be gained from the accurate description of the social conditions in Rome. The topography is minutely set forth; the Porta Cappena, the Subura, the Esquiline, all become familiar. We have a comprehensive picture of the streets and buildings of Nero's capital, peopled with its various races, and an outline of the daily life of the citizens. On the whole, such an account would be highly pleasing to a person with an economical or sociological turn of mind.

2. [From a theme of four pages, entitled "Six Months in Berlin."]

But in spite of these several obstacles I passed an exceedingly interesting time. There were many parks within Berlin itself, and several suburbs where the members of the royal family spent their summers. There were also plenty of art galleries and museums, and we visited places of historical interest. After six months in Berlin we traveled on to Paris, where we spent only two weeks. During this short time we also had several very funny experiences.

3. [From an argument of eight pages, entitled "What is the Most Adequate Theory of the Cause of Folded Mountains?"]

For several reasons, then, the contraction theory is the most adequate theory yet offered. In the first place, all the objections thus far brought against it can, as has been shown, be satisfactorily answered. In the next place, it is based on the most widely accepted theory in regard to the condition of the interior of the earth. Besides this, the leading geologists, although they do not necessarily consider it the right theory, yet think it has the strongest proof in its favor. Lastly, it fulfills the essential condition of accounting for all the present known facts about folded mountains.

I. Discuss the effect of the opening pages of *Silas Marner.* What do you think of Scott's opening chapter in *Ivanhoe?* What is the excellence of Macaulay's first paragraph in his *Essay on Samuel Johnson?* Select from a current magazine an article which you think opens strongly, and explain to the class the author's method.

J. What effect has the last paragraph in *The House of the Seven Gables?* Can you think of good reasons why stories should begin and end more directly than other forms of writing?

K. What do you think of the opening of *The Pilgrim's Progress?*

As I walk'd through the wilderness of this world, I lighted on a certain place where was a Denn, and I laid me down in that place to sleep; and as I slept, I dreamed a Dream. I dreamed, and behold, I saw a Man clothed with Raggs, standing in a certain place, with his face from his own house, a Book in his hand, and a great Burden upon his back. I looked, and saw him open the Book, and read therein; and as he read, he wept and trembled; and not being able longer to contain, he brake out with a lamentable cry, saying, What shall I do?—BUNYAN: *The Pilgrim's Progress.*

PART V

KINDS OF COMPOSITION

CHAPTER XXII

SUMMARIES

159. Many Forms of the Whole Composition.—The whole composition may take any one of a large number of forms such as a letter (see Chapter VIII, Part I), a translation (see Chapter XIII, Part II), a speech, an essay, a short story, a play, a novel, etc. In each case the object the writer has in mind will determine the form that his whole composition will take. Hitherto in our study no special attention has been paid to any one form of composition with the exception of letter-writing and translation. The rhetorical principles discussed in Part IV apply to all whole compositions, no matter what form they may take. In Part V, however, we shall study whole compositions with reference to their forms, and shall find that there are four general classes of compositions depending on the nature of the material used by the writer. One method of studying the structure of different kinds of composition is to analyze and summarize the works of other writers. Therefore, we shall begin with summaries.

160. Definition of Summaries.—A summary (sometimes called an abstract or an epitome) is a condensed statement in one's own words of another's thought. The material, that is the thought, belongs to the author

whose work is summarized; but the expression of the thought, except where quotations are made, must be the writer's, not the author's. The summary has many uses besides the practice which it affords in studying the structure of different forms of composition; thus, a summary is often an important part of a book-review, of a speech, or of an editorial. Wherever it is necessary to use the thought of another in a brief form, the summary is employed.

161. Different Methods of Summarizing.—The careless writer usually makes a summary by purloining words, phrases, or even whole sentences from his author, which he strings together without the use of quotation marks. Such a patchwork of detached extracts, when presented as the writer's own work, is dishonest. Moreover, the thought of the author, garbled in this fashion and separated from its context, is likely to be distorted and unfairly presented. It is impossible to make in this way a connected, coherent statement of the original material, for some steps in the author's thought are necessarily dropped out altogether in order to shorten the article. The "patchwork" or "mosaic" method of summarizing should be avoided. Another poor way to make a summary is to condense each paragraph. If the article is short and composed on a simple plan, this mechanical method may succeed, but if the material to be summarized is complex, the summary will consist merely of scraps of information that bear no apparent relation to one another.

To summarize an article properly, it should be read carefully more than once, until the student has mastered its contents and is familiar with its structure. The next step should be the drawing up of a careful outline that will represent exactly the structure of the original. Then the scale to be used in reducing the length of the article must be determined, and the topics of the outline simpli-

fied to accord with this scale. After this preliminary work it will be a simple matter to make the summary a coherent article, well-proportioned and independent of the original in expression.

The following summary of Chapter V, Vol. I, of Mr. Bryce's *The American Commonwealth*, has been prepared in this way. The chapter is fourteen octavo pages in length, or about six thousand words, and has been reduced in the summary to about one-tenth of its original length. The outline comes first:

THE PRESIDENT

1. Introductory: Of the three departments in the American Constitution, the Executive is the simplest.
2. Reasons for establishing the office of President:
   a. English example.
   b. Example drawn from State executives.
3. Limitations of the President's powers
   a. To serve only four years.
   b. To be checked by the Senate.
4. Election of the President:
   a. Original idea was to have double election in order to avoid, (x) congressional influence, and (y) popular influence.
   b. The plan of the electoral college,—
      x. Its failure to work as designed.
      y. Its actual history.
   c. Present working of the system,—
      x. Direct popular vote for electors.
   d. Consequences of the system not foreseen,—
      x. The President may be elected by minority of voters.
      y. A party man is invariably elected.
5. The eligibility of a President for reëlection not provided for by law:
   a. But precedent in Grant's case settled the custom of not more than two terms.
6. Provisions in the Constitution in case of no choice in electoral college
   a. Only once has such a case occurred.

b. The presiding officer of the Senate was to provide for this emergency.
c. Congress has assumed this right.

7. A serious weakness in the electoral system:
a. Illustrated by Tilden-Hayes election.

8. Impeachment the only means of removing a President from office:
a. Andrew Johnson is the only case.

9. Succession to the office in case of death or removal of Vice-President:
a. Former plan.
b. Since 1886 a new plan.
c. Practically little pains taken in choice of Vice-President.

Evidently the summary must contain something about every one of these nine divisions. In reducing the scale of the article, however, a number of the divisions may be united, and the order may be changed. After examining the outline, this simpler plan is drawn up for a brief summary:

1. The origin of the executive office in the American Constitution.
2. The system of electing the President:
a. As originally designed.
b. As it has resulted in practice.
3. Provisions for:
a. Reëligibility,
b. Impeachment, and
c. Succession in case of death.

This outline is prepared for a summary of three paragraphs, which will represent the three important divisions of the material in the chapter.

162. Proportion Must Be Observed.—The outline will be helpful in keeping a due proportion in the treatment of the different parts of the matter to be summarized. There is always a danger that the first part of the summary will be made minutely and at great length, to the neglect of the remainder. To preserve due proportion,

it is well to note exactly what space the author gives to different sections of his material. Mr. Bryce, for example, in the chapter on the Executive, gave about two pages to the topic that forms the first section of the second outline; five pages to the subject of the second section; and over six pages to that of the last part. This scale of two, five, and six must be observed as closely as possible in condensing the chapter.

The summary in full follows:

The office of President was created by the Constitution of 1789. The idea of having a single head to the United States was suggested to the framers of the Constitution by the example of the monarch in the English nation, but much more by the system of State executives in the commonwealths. The aim was to have as chief executive a man of prominence, whose powers were restricted, and whose office should be independent of the legislative branches.

For this reason, the Constitution provided for a method of election of the President by an indirect choice by the people. The States were to choose electors, who should exercise freedom in selecting a President. Thus the President, it was thought, would not be "the creature of congress," or a party man. As a matter of fact, however, after the first two elections, every election has been conducted on party lines. The electors have been pledged to vote for a certain candidate, and this pledge has never been broken. Moreover, the States, which select the electors, have now instituted popular elections instead of choice by the legislatures, thus rendering the Electoral College a mere figurehead. Another result unforeseen by the framers of the Constitution, has been that the election of the President has become an election by States; for the present system of choosing electors by "general ticket" causes the whole number of electors of one party to be elected. In this way a President may be, and in one notable case has been, elected by an actual minority of the voters.

Although the Constitution contains nothing about the reëligibility of a President, yet, after the failure of the popular hero Grant to get a third nomination, custom may be said to be firmly opposed to more than two terms. In cases of disputed election, in which a majority of the electors has not been

obtained for one candidate, the choice goes to the House of Representatives, where the vote is taken by States. The decision is made on party lines. The most celebrated case of this kind was in the election of Hayes, which was ultimately settled by a partisan vote of an electoral commission created for the purpose. Since that time a device has been found for remedying this difficulty. A President once elected is removable only by means of impeachment by the House—a measure attempted unsuccessfully once. Succession in case of the death of the President falls upon the Vice-President—in selecting whom little care is taken—and in the event of his death, succession is now regulated by a statute passed in 1886 to fall to the Secretary of State, and after him to other officers of the administration.

163. Style.—It has been shown in a former section why the writer of a summary should not use the author's style. Naturally, some phrases, sentences, or even whole passages, may best be transcribed from the original. But they should be *quoted*, not borrowed without acknowledgment. In every case where more than three successive words are taken from another's writing, quotation marks should be used. Not to give the author credit for his work is dishonest, or at least culpably careless. When we scrupulously indicate all that we borrow, we shall be less ready to take every other phrase. The best way to avoid borrowing is not to refer to the original while filling out the outline. Afterwards, it will be well to compare the two to see that nothing important has been slighted. We must take pains, also, to be thoroughly fair to the author in representing his thoughts. It should make no difference what our opinion of the author's views may be; we must do justice to his thought as a whole, not to our own feeling about it. In style, therefore, the ideal summary is to a large extent an impersonal transcript, uncolored by the writer's opinions.

164. Summaries of Novels and Plays.—So far, it has been assumed that the order of the summary is practically the same as that of the material to be condensed. Where

an entire book is to be summarized[1], however, and especially in the case of long narratives, the method of the author can not always be followed with success. In a novel, for example, the story is told by separate incidents, by conversations, and by descriptions, not all of which we need in the summary. Hence it is well to adopt some simpler, more direct plan for giving the necessary facts. A good method is first to describe the characters briefly, then to give the events (or plot) as nearly as possible in the order of their happening. Another plan is to give a synopsis of the principal scenes, beginning with some important one and grouping the necessary facts about this center. Whatever plan is adopted, the summary should not be interrupted by criticism or comment.

Exercise XXII

A. What criticisms can you make upon the following summaries?

1. THE MERCHANT OF VENICE

Portia, one of the loveliest characters in *The Merchant of Venice,* has suitors from all quarters of the globe who are asking for her hand. There is Bassanio, the Duke of Saxony, the Prince of Morocco, the English lord, and the Frenchman. It is with[2] great fun and jest that she speaks of these suitors to Nerissa, her waiting maid. She is bound by the will of her father, so that it is only by choosing the right casket that the fortunate one may obtain her hand.

It is with[2] great joy that she receives Bassanio, whom she would most wish to marry among the many that admire her.

Bassanio must try the caskets of gold, silver, and lead, and by choosing the one containing her picture he will receive her consent to wed her.

Bassanio reads the inscriptions written on the various caskets, and when he comes to the leaden one he is in doubt whether to open it or not, for he considers the metal too base for such a

[1] A task ordinarily to be avoided by the student. See section 10, Part I.

[2] What is the objection to this phrase?

treasure. He opens it to find with a happy heart the portrait of Portia therein.

No sooner does he feel the joy of his success than he must leave her. It is with many vows of love and kisses that they part. Portia tells him she will spend the time during his absence in prayer and holy meditation.

We see her later in the play attired in cap and gown as a learned doctor of Padua. She is attended by Nerissa, who is dressed as a young page. It is in the trial that Portia tries to convince the avaricious and revengeful Shylock that mercy is higher than justice; she even goes so far as to tell him that it is an attribute of God himself. She reads portions of the law to him, but it is of no avail; justice is his plea.

Then follows the entertaining and pretty episode of the ring. Bassanio parts with his ring. After some chiding on the part of Portia, he explains it all to her and they become good friends, again promising never to part with their rings.

2. THE MERCHANT OF VENICE

"In Belmont is a lady richly left," said Bassanio to his friend "and she is fair, and fairer than that word." No wonder that the four winds blow in, from every corner of the earth, princely suitors who surround this fair lady and fill her ears with vows of love and constancy. There is the Frenchman, with his horse, better than that of anyone else; the Englishman, who borrowed one piece of clothing from every country he passed through on his journey to Belmont, and his manners everywhere; there is the German prince, the nephew of the Duke of Saxony, who is "very vile in the morning, when he is sober, and most vile in the afternoon, when he is drunk"; there is Aragon, and Morocco, who tells of his deeds and of his native country and his wealth, to offset any repugnance that may be called forth by his complexion. But of all these none has won the heart of the fair Portia, who, alas, can do no more than lead each in his turn to the caskets (if he have the courage), and tell him: "If my form lie there, I am yours withal," and pray that he may choose the "contrary casket."

But Antonio supplies Bassanio's needs, and he arrives at Belmont to press his suit. Of all the men Portia has yet laid eyes upon, he is most worthy of the hand of a fair lady. He is received and treated with distinction; so agreeable does it seem to Portia to have near her one she does not shrink from that she

would fain detain him some weeks before permitting him to go to his choice, for she hopes that by a stay of some length he may perchance learn how to choose aright.

But Bassanio will lose no time. He must know immediately whether he is to be happy; moreover, he is quite confident: "I have a mind," he said to Antonio, "presages me such thrift, that I should questionless be fortunate." While Portia observes Bassanio making his choice, she is moved by fears of an entirely different nature from those which disturbed her when Aragon and Morocco stood before the caskets. The noble Venetian is willing to "give and hazard all he hath," and Portia's fears are allayed when he reads his scroll, "Since this fortune falls to you, be content and seek no new," and turns, in obedience to its instructions, to "claim her with a loving kiss."

But, alas! although he has won his fair lady, he must hasten back to Venice, for the munificent friend to whose assistance he owes his all, is in sore distress. And now, for the first time in the play, the strength of Portia's character is shown. Duty calls her husband, and she hastens him on his way, though the parting is no less a sorrow to her than to him. There is no whining, no weakening or breaking down over the separation; a friend is to be rescued; she forgets herself and thinks only of the danger of Antonio.

The trial is the climax of the whole play. Shylock shows himself in all his meanness, and does not even attempt to conceal a bit of it; his soul is filled with but one desire, his mind is fixed on one object, every nerve and every muscle ready for one task—to have revenge. Portia rises superior to all obstacles, master of every situation. She is firm, but it is not the firmness of which the Murdstones speak so much; it is the all-powerful conviction that Right, Truth, and Goodness must conquer, and the stern resolution that they shall conquer.

3. THE STORY OF SILAS MARNER

Silas Marner, the weaver of Raveloe, was a man who had seen much trouble. When he had his gold he was happy, for he counted it over every night, and it was like a friend to him. Indeed, he had very few other friends, for the people of the village were never very friendly, probably because he seemed always rather cold and distant to them. So when he lost his gold, he was quite alone, and lost also his faith in God and man. For this was not the first time trouble had come to him. I for-

got to say that before he came to Raveloe he lived in a place called Lantern Yard, and there he had another sorrow. A friend betrayed him and stole some money that Silas had in charge, and then made everybody believe that Silas had stolen it. So Silas had to leave the place. Besides, the woman he was engaged to broke her engagement to him, and his nature became embittered. In Raveloe he spent all his time weaving, until Dunstan Cass stole his money. (Nobody knew at the time that it was Dunstan; they found it out many years later when Dunstan's body was found in the old stone pit.) Then he became harder and colder than ever, but soon Eppie came to gladden his life with her merry, childish prattle. When he first saw her yellow curls, he thought it was his gold come back to him. She brought new love and hope into his life, and it was a proud moment for him when, although she discovered that Godfrey, the 'Squire's son, was her own father, she chose to stay with Silas.

The punishment of sin is well shown in the case of Godfrey. The sketches of the village characters are very amusing.

4. THE FLIGHT OF A TARTAR TRIBE

Oubacha was the prince of the Tartar Tribe about which De Quincey tells us. But Zebek Dorchi, a relation of his, was jealous of him, and indeed he had as good a right to the headship of the tribe as Oubacha. So Zebek Dorchi made plots and got himself elected head of the council and worked very skillfully and secretly.

When the tribe started to flee to China, their enemies heard of it and pursued them. The flight was a terrible experience. There were many hundreds of people, including women and children, and they had to go through deserts where there was little or no water, and ride very fast, because their enemies were close behind them.

Finally they came to the borders of Lake Tengis, which was in the dominions of the Emperor of China. They had been for a long while without water and were almost exhausted, so they all rushed into the water, horses and all, to drink. Meanwhile, their pursuers came up to them and rushing into the water killed them right and left, until the lake was red with blood and they could not drink the water any more.

By this time some troops of the Chinese Emperor came up and drove off the Khirgishes, and the Emperor let the Kalmucks stay

in his dominions. Zebek Dorchi lived only about a year after this.

B. Draw up a plan for summarizing:

1. The first five chapters of *Silas Marner.*
2. The third act of *The Merchant of Venice.*
3. *As You Like It.*
4. The capture of the manor in *Woodstock.*
5. Chapter IX, Vol. I, of Bryce's *The American Commonwealth.*
6. The first book of *Paradise Lost.*
7. The first, second, or seventh book of the *Æneid.*
8. The French story you are reading in class.
9. A chapter in the text-book of history.
10. The Constitution of the United States.

C. Summarize the first chapter of *The House of the Seven Gables* in three or four paragraphs. Draw up a plan for a summary of the whole story.

D. Tell the story of *Treasure Island* (or some other story of adventure) in about eight hundred words, according to the first plan suggested in section 162.

E. Relate the best short story that you know, beginning with an account of the most interesting character.

F. What are the good qualities of the following summary, which Stevenson prefixed to the sequel of *Kidnapped?*

Alexander and Ebenezer Balfour, brothers, of the house of Shaws near Cramond in the Forest of Ettrick, being in love with the same lady, and she preferring the elder brother, Alexander, it was agreed between them that Alexander should take the lady, and Ebenezer, as amends for his disappointment, the estate of Shaws. Alexander and his wife removed to Essendean, where they lived obscurely, Alexander in the character of village schoolmaster, and where an only son was born to them, namely, David Balfour, the hero of this history. David, brought up in ignorance of the family affairs and of his own claim on the estates, and losing both parents before he was eighteen, was left with no other fortune than a sealed letter from his father addressed to his uncle Ebenezer, which was handed him by the

minister of Essendean, Mr. Campbell. Proceeding to deliver it, David found his uncle living childless and a miser at Shaws; who received him ill, and after vainly endeavoring to compass his death, had him trepanned on board the brig Covenant, Captain Hoseason, bound to Carolina, to the end that he might be sold to labor in the plantations. But early in the voyage, the Covenant, running through the Minch, struck and sent to the bottom an open boat, from which there saved himself and came on board one Alan Breck Stewart, a Highland gentleman banished after the '45, and now engaged in smuggling rents from his clansmen, the Appin Stewarts, to their chief Ardshiel, living in exile in France. Hoseason and his crew, learning that Alan had gold about him, conspired to rob and murder him; but David, being made privy to the plot, put Alan on his guard and promised to stand by him.

Favored by the shelter of the roundhouse, and by Alan's courage and skill of fence, the two got the better of their assailants in the attack which followed, killing or maiming more than half of them; whereby Captain Hoseason was disabled from prosecuting his voyage, and came to terms with Alan, agreeing to land him on a part of the coast whence he might best make his way to his own country of Appin. But in attempting this the Covenant took ground and sank off the coast of Mull. Those on board saved themselves as they best could, David separately; being first cast on the Isle of Earraid, and thence making his way across Mull. Alan had passed before by the same road, and left word that David should follow and rejoin him in his own country at the house of his kinsman, James Stewart of the Glens. On his way to keep his tryst, David found himself in Appin on the same day when the King's Factor, Colin Roy Campbell of Glenure, came with a force of red-coats to drive out the tenants from the forfeited estates of Ardshiel, and was present when Glenure was slain upon the roadside by a shot out of a neighboring wood. Suspected of complicity at the moment when he was in the act of giving chase to the unknown murderer, David betook himself to flight, and was quickly joined by Alan Breck, who, though he had not fired the shot, was lurking not far off. The two now lived the life of hunted men upon the moors, the outcry on account of the murder being very great, and its guilt being declared to rest on James Stewart of the Glens, the already outlawed Alan Breck, and a lad unknown, being no other than David Balfour; for whose apprehension

blood-money was offered and the country scoured by soldiery. In the course of their wanderings, David and Alan visited James Stewart at Aucharn, were concealed in Cluny Macpherson's cage, and suffered to rest during sickness in the house of Duncan Dhu Maclaren in Balwhidder, where Alan played a match upon the pipes against Robin Oig, the son of Rob Roy. At last, after much peril and suffering, they made their way down to the Highland line and the Forth; which, however, they dared not cross for fear of arrest until the innkeeper's daughter of Lime-kilns, Alison Hastie, was prevailed on to row them over to the Lothian shore under cover of night. Here Alan again went into hiding, while David made himself known to Mr. Hope of Rankeillor, lawyer and lately agent to the Shaws' estate, who promptly took up his cause and contrived a plan whereby, with the help of Alan, Ebenezer Balfour was compelled to recognize his nephew's title as heir to the estate, and in the meantime to make him a suitable allowance from its income.

David Balfour, having thus come to his own, proposes to go and complete his education at the University of Leyden; but must first satisfy the claims of friendship, by helping Alan out of Scotland, and of conscience, by testifying to the innocence of James Stewart of the Glens, now a prisoner awaiting his trial for the Appin murder.

G. Write out a connected summary of Chapter IX of this book.

CHAPTER XXIII

ORIGINAL COMPOSITION—DESCRIPTIVE AND NARRATIVE WRITING

165. Original Composition.—"I haven't anything new to say," is the student's most common complaint when asked to write a theme. The old proverb runs, "There is nothing new under the sun"; how, then, can the average mortal be expected to find some new thought to express? It is, indeed, true that fresh material, either in thought or in experience, is hard to find, and the task of hunting for novel subjects is neither profitable nor successful. The material for any writer must be largely the old, much-used matter that has gone to make up life for centuries. An explorer, an inventor, or a poet may discover new facts or truths to tell us, but most of us must content ourselves with ideas that are already common property.

By original composition, however, we do not mean original subject-matter, but rather the writer's own expression or representation of the old material. Whatever is taken into the mind is transformed, reshaped, and made new, unconsciously for the most part, in such a way that the result, when it is given forth, will differ more or less from the result of any other mind working on the same material. Evidences of this are common enough. No two people will tell the same story in precisely the same manner. One will omit an incident that a second will mention, and a third will dwell at length on what a fourth may pass over briefly. For instance, a number of witnesses of an accident will tell the same simple story, each in his own way, with slight variations from the

other narrators. In the familiar game of trying to enumerate from memory all the articles on a table, few persons will make the same tally. This peculiar record which each mind forms of its own thought and experience is to a greater or less degree original. By original composition, then, we mean the personal expression of the writer's own knowledge and experiences. If he is honest with himself and tries to record faithfully just what he has in his mind, he need give no further thought to originality. In this sense all writing (except, perhaps, the composition of summaries) is original. The story of a picnic, or of a battle; the description of an experiment, or of a person's face; the explanation of evolution, or of a system of athletic training; the proof that cities should own and operate street car lines,—each one may be treated by any writer as fresh opportunities for expressing himself.

166. Two Kinds of Material: Objects and Ideas.—The material which all writers treat consists always of one of two kinds, either objects or ideas; that is, something that is seen, or something that is thought. A simple illustration will serve to distinguish the two kinds. In looking out of the window a cloud may be seen; it is a large, pulpy mass, dark-gray in color, shading to white on its borders, with a golden edge where the sun strikes it. That cloud is an object. No other cloud is exactly like it. When the writer undertakes to describe it, he should see "in his mind's eye" just that one cloud. But the class in physiography, in discussing clouds, do not deal with this special cloud, nor with any one cloud that the eye has seen. They deal with the idea "cloud"—a substance formed of vapor, with a variety of characteristics. In the first instance cloud was an object; in the second, an idea. Another illustration will make the distinction clearer. The word patriotism suggests to us many ideas—

devotion to country, self-sacrifice, and love for others. Not one of these qualities is an object which we can see. Patriotism, however, may suggest an illustrious instance of patriotism, a great patriot, such as Lincoln; in this case we have an object. All the material for expression belongs to one of these two classes.

167. The Nature of Description.—When we treat the first kind of material—objects—we write description. It is often said that we describe ideas, also, such as anger, love, or cold. But actually we describe only the effect of such ideas upon objects. We describe a man in anger, the love that a mother shows for her child, or the action of cold upon the lake. If, then, description deals solely with objects, the purpose of description is a simple one: it is to make others see what the writer sees. His imagination may alter the form of the object he has seen; indeed, he may never have seen just what he attempts to describe. It is of no importance where he finds the objects that he wishes to represent, but as he writes he must have in his mind some picture that he wishes us to see. The success of descriptive writing depends upon the vividness with which the reader can see this picture that the writer has in mind. That is the general object of descriptive writing.

168. Description for the Purpose of Identification.—In the simplest form of description the object is to identify the thing described. The "Lost and found notices," for example, are not intended to suggest a picture, but to serve as a means of comparison with the articles in question. In the same way the description of a piece of real estate in a deed, or of an escaped criminal, or of a building to be let, is designed to give exact information and should be as complete as possible. For this reason, a photograph usually serves better to identify an object than any description of it in words.

When we attempt to use words instead of a picture, we are forced to limit the number of details, to state only those details that are representative and specially important. Thus in the following description of a horse, from a newspaper advertisement, only those particulars of the horse that will interest a possible purchaser are given:

FOR SALE OR EXCHANGE FOR A LARGER HORSE.—Exceptionally handsome gray mare, with dark points, sound, kind, high-headed, spirited, and a very fast, square trotter, height 15¾ hands, weight 1,010 lbs.

169. Literary Description.—The principle of selection, which was observed in making the simple inventory of a horse, must be followed out much more fully in literary description; that is, in description that aims to present a picture of the object to the reader's mind. Thus Stevenson, in the following passage from *The Merry Men*, takes not more than half a dozen details from the great sweep of landscape that he has in mind:

Aros is a very rough islet, its surface strewn with great rocks and shaggy with fern and heather. . . . Upon the summit [of the highest knoll] I paused. Although not very high—not three hundred feet, as I think—it yet outtops all the neighboring lowlands of the Ross, and commands a great view of sea and islands. The sun, which had been up some time, was already hot upon my neck; the air was listless and thundery, although purely clear; away over the northwest, where the isles lie thickliest congregated, some half-a-dozen small and ragged clouds hung together in a covey; and the head of Ben Kyaw wore, not merely a few streamers, but a solid hood of vapor.

If we examine this description, we may see on what plan the selection of details should be made. In the first place, peculiar or individual facts that belong to the object should be brought out, for such facts serve to distinguish the object in mind from similar objects. Thus

in the first sentence Stevenson dwells upon the roughness of the island. Secondly, harmonious details—that is, those details that fit together—should be chosen, in order to produce a uniform impression. Stevenson brings out in the last sentence several indications of the thunderous quality of the atmosphere. It should be noted also that some of the details, such as the heat of the sun and the oppressive quality of the atmosphere, appeal to other senses than that of sight.

Much must be necessarily omitted in any description, but if the selection of details is made skillfully, the reader's imagination will fill in the picture with appropriate facts. That the details should be suggestive is the third requisite for good description. The "solid hood of vapor" about the headland suggests more than it tells. The principle of selection, we can easily infer, is the most essential principle of literary art in descriptive writing.

170. The Principles of Unity and Coherence Applied to Description.—Any object seen by the eye is viewed as a whole, and literary description must attempt to give this impression of unity to the object described, by a careful selection and a methodical arrangement of details. If the "point of view" (see section 113) is shown distinctly, the reader will be assisted in gaining a unified picture of the whole. Stevenson establishes the point of view in his description of Aros upon the "summit of a knoll."

In looking at an object, its parts fall naturally into place; the plan of the whole is evident. In describing this object, we must supply some plan for the reader by means of which he can arrange the details presented and thus create an image in his mind. For this reason the principle of coherence should be observed. If details are put together at random, as they occur to the writer, the result will probably be confusing to the reader. What-

ever plan is decided upon, it must be followed consistently.

171. The Interest of Descriptive Writing.—When the writer has done his best, it remains true that even the tiniest photograph gives a more exact idea of an object than pages of well-chosen and well-arranged details. For this reason, modern methods of reproducing photographs have multiplied, and in a magazine article we are rarely left to the text alone to gain an idea of a scene or an object. Illustration has become an art by itself. It must not be forgotten, however, that no process of reproduction will present some details that words can give, such as those of sound and odor and touch. Moreover, words do more than represent—they suggest. The writer does not depend upon his statement only; he depends upon his reader's imagination. Long descriptions of unfamiliar scenes and objects are doubtless tiresome; but short, suggestive descriptive passages add to the enjoyment of the reader by giving a sense of reality that he would otherwise miss. No picture, no series of pictures, for instance, even in colors, could render the sense of heat that Kipling gives in this paragraph:

That spring the *mohwa* tree, that Baloo was so fond of, never flowered. The greeny, cream-colored, waxy blossoms were heat-killed before they were born, and only a few bad-smelling petals came down when he stood on his hind legs and shook the tree. Then, inch by inch, the untempered heat crept into the heart of the Jungle, turning it yellow, brown, and at last black. The green growths in the sides of the ravines burned up to broken wires and curled films of dead stuff; the hidden pools sank down and caked over, keeping the least footmark on their edges as if it had been cast in iron; the juicy-stemmed creepers fell away from the trees they clung to and died at their feet; the bamboos withered, clanking when the hot winds blew, and the moss peeled off the rocks deep in the Jungle, till they were as bare and as hot as the quivering blue boulders in the bed of the stream.—KIPLING: *The Second Jungle Book.*

172. The Nature of Narration.—Narration deals with objects in action, just as description deals with them in repose. We may describe a company of soldiers as they stand ready for the word of command. As soon as the company changes its position or breaks into a march, action begins, and we can relate the changes that are brought about. A new element, it will be seen, enters into narration—the element of time. In describing the company of soldiers, we are not concerned with time; the picture is once and for all the same. As soon as the object moves, however, we have to take account of the lapse of time. Each moment finds the composition of the picture slightly altered. If we compare descriptive with narrative writing, we can see how this fact of time makes narration a much easier, more natural task than description. While the soldiers were stationary, we could describe them; but it takes time to describe even briefly. The eye could take in the company at a glance; the written description, on the other hand, would take the reader at least a minute to comprehend. Thus descriptive writing is always running a losing race against time. Narration, dealing with the object as it moves,—that is, as it takes time,—can more nearly keep up in the race. Narration can not always succeed, however, in keeping even with the march of events, for it will frequently take many sentences to relate the action of a few seconds. Dunstan Cass, for example, in stealing Silas Marner's guineas, took far less time than the author does in narrating the event:

There were only three hiding-places where he had ever heard of cottagers' hoards being found: the thatch, the bed, and a hole in the floor. Marner's cottage had no thatch; and Dunstan's first act, after a train of thought made rapid by the stimulus of cupidity, was to go up to the bed; but while he did so, his eyes traveled eagerly over the floor, where the bricks, distinct in the fire-light, were discernible under the sprinkling of sand. But

not everywhere; for there was one spot, and one only, which was quite covered with sand, and sand showing the marks of fingers, which had apparently been careful to spread it over a given space. It was near the treddles of the loom. In an instant Dunstan darted to that spot, swept away the sand with his whip, and, inserting the thin end of the hook between the bricks, found that they were loose. In haste he lifted up two bricks, and saw what he had no doubt was the object of his search; for what could there be but money in those two leathern bags? And, from their weight, they must be filled with guineas. Dunstan felt round the hole, to be certain that it held no more; then hastily replaced the bricks, and spread the sand over them. Hardly more than five minutes had passed since he entered the cottage, but it seemed to Dunstan like a long while; and though he was without any distinct recognition of the possibility that Marner might be alive, and might re-enter the cottage at any moment, he felt an undefinable dread laying hold on him, as he rose to his feet with the bags in his hand. He would hasten out into the darkness, and then consider what he should do with the bags. He closed the door behind him immediately, that he might shut in the stream of light: a few steps would be enough to carry him beyond betrayal by the gleams from the shutter-chinks and the latch-hole. The rain and darkness had got thicker, and he was glad of it; though it was awkward walking with both hands filled, so that it was as much as he could do to grasp his whip along with one of the bags. But when he had gone a yard or two, he might take his time. So he stepped forward into the darkness.—GEORGE ELIOT: *Silas Marner.*

Sometimes, on the contrary, it will be possible to narrate an occurrence much more rapidly than the time actually taken by the event.

173. The Principle of Selection in Narration.—Whenever narration can not keep up with events, there is much the same necessity for selecting actions to relate as there is for selecting details to describe. Narration should follow action as rapidly as possible, and to accomplish this end, unimportant or repeated acts may be omitted. The more nearly the narrative keeps time with the train of events, the more interesting it is. The only

means by which it can gain time is by the use of selection. This is especially important in long narratives, such as histories and novels, where the chief events of a number of years are recorded, and the infinitely larger number of minor actions are necessarily disregarded.

174. The Importance of Coherence in Narration.—We are guided in the selection of events by the principle of coherence. Enough must be recorded to preserve the thread of the narrative. In real life, events are connected, one action depending upon another in an endless chain. The important links in this chain can not be omitted, if the reader is to follow the narrative. Moreover, it is the writer's business to see that the relation between the actions he narrates is made quite clear. Coherence, then, is of the first importance in narration, as selection is in description.

175. Unity, Proportion, and Climax in Narration.—The other literary principles apply in narration as in every form of writing, but they are less essential than the two principles of selection and coherence. Every narrative should have as a center some one definite topic. For example, a history of the discovery of America, containing many hundreds of pages, and relating numerous events, will have but one principal subject,—the early explorations upon this hemisphere,—to which all the characters, actions, and events will be made subordinate. A narrator must not spend undue time or space upon any episode in his tale to the disadvantage of other parts. Whatever his scale is, he should follow it. Otherwise he will give emphasis to unimportant events, or slight important ones. The law of climax applies especially to narration, because the interest of the reader in the opening of a story is necessarily slight. When he becomes involved in the plot of the tale, his interest will either grow or disappear. As a narrative becomes complex, as one event leads to a

number of results, the reader's attention should be engaged more firmly. A weak ending is never so disappointing as in narration.

176. Qualities of Excellent Narrative Writing.—A good narrative, then, will move rapidly; action will follow action in close succession. Only significant events will be dwelt upon; much will be passed over with brief mention. Yet the connection of events will be made plain; the reader will never "lose the thread." No matter how complex the narration becomes, it will have a simple subject as the center, and will march on with increasing interest to the end. The following narrative passage illustrates especially the qualities of clearness and rapidity:

The starting rope slackens in Miller's left hand, and the stroke, unshipping his oar, pushes the stern gently out again.

There goes the second gun! One short minute more, and we are off. Short minute, indeed! You wouldn't say so if you were in the boat, with your heart in your mouth, and trembling all over like a man with the palsy. Those sixty seconds before the starting gun in your first race—why, they are a little lifetime.

"By Jove, we are drifting in again!" said Miller, in horror. The captain looked grim, but said nothing; it was too late now for him to be unshipping again. "Here, catch hold of the long boat-hook and fend her off."

Hardy, to whom this was addressed, seized the boat-hook, and, standing with one foot in the water, pressed the end of the boat-hook against the gunwale, at the full stretch of his arm, and so, by main force, kept the stern out. There was just room for stroke oars to dip, and that was all. The starting rope was as taut as a harp string. Will Miller's left hand hold out?

It is an awful moment. But the coxswain, though almost dragged backwards off his seat, is equal to the occasion. He holds his watch in his right hand with the tiller rope.

"Eight seconds more only. Look out for the flash. Remember, all eyes in the boat."

There it comes at last—the flash of the starting gun. Long before the sound of the report can roll up the river, the whole pent-up life and energy which has been held in leash, as it were.

for the last six minutes, is let loose and breaks away with a bound and a dash. . . . The starting ropes drop from the coxswain's hands, the oars flash into the water and gleam on the feather, the spray flies from them, and the boats leap forward.— HUGHES: *Tom Brown at Oxford.*

Exercise XXIII

A. In what sense is our writing "original"? How does "original composition" differ from summarizing?

B. What are the two classes of material with which the writer deals? Give examples of both, and illustrate how one may be transformed into the other. With what class of material are description and narration concerned?

C. What literary law applies especially to description? Why? Distinguish literary description from identification. Find two examples of each from your reading. Why does this description fail?

LOOKING FROM THE TOP OF THE WASHINGTON MONUMENT

The view from the Washington monument in Washington, D. C., is most beautiful and most interesting. On one side the Potomac River is seen.[1] You can follow its course as it goes winding through the country, until it appears as a mere silver thread, and then disappears. Here and there a ship may be seen[1] floating on its surface. On each side of the river the green fields slope down to the water. It looks very pleasant on the water with the sun shining warmly.

From the next window the river again catches your eye, but you can also see part of the city. It is a residence portion. You see the houses peeping above the numerous trees surrounding it. You see an occasional building taller than the rest; that is a hotel.

On the third side you see the principal part of the city. Here the "White House" is seen,[1] beautiful in its simplicity, and characteristic of the nation. The extensive grounds form an excellent background of green for its pure whiteness. On the right of this is the building of the Treasury Department, which

[1] Why is the use of passive verbs weak?

reminds one of a Greek temple with its numerous beautiful columns. On the left is the handsome but more business-like building of the Departments of State, War, and the Navy. A little distance from the latter structure is the magnificent building of the Corcoran Art Gallery. It is built of white marble. Turning now to the right of the scene, you see the splendid new post-office building, and beyond that the Patent Office is easily perceived because of its bright red bricks, which show clearly against the green background of the numerous trees all through the city. Tall church spires raise their stately heads here and there among the crowd of hotels and lesser buildings, and diminutive parks dot the city with green.

Now let us turn to the last picture, which is the most beautiful. The central figure of the scene, and, in fact, of the city, is the Capitol Building. It stands on a small hill and is thus easily seen from all parts of the city. This building, like the White House, has the characteristics of the nation by which it was constructed. It raises its splendid dome in majestic beauty and dignity. It spreads out to make room for this great nation, and yet it is in perfect proportion. The beautiful grounds by which it is surrounded enhance and add to its great beauty. The Mall and the Botanical Gardens form a great green pathway from the base of the monument, in which we are, to the entrance of the Capitol. Just back of the Capitol, and unfortunately almost hidden from view, is the magnificent building of the Congressional Library. All that can be seen of it is the splendid golden dome. This shines with great splendor in contrast with the pure white of the Capitol. Behind and on each side the city extends, forming a background for this central figure.

D. Comment on the following description, pointing out the reasons for its success:

The sun has just set, and the cold bright light still lingers in the west, against whose radiance everything stands out distinct. There is one solitary little frame hut on the corner of the street unprotected from the glare of the bleak, cold sunset, and from the steely western wind. The empty lots around are strewn with rubbish and paper. It is country, for there are no houses. It is not country, for there is no grass. Neither are there any trees. The wind seems too strong for any living thing. Yet there is that one small house, someone's home. From its chimney comes the faintest suggestion of a grayish wreath of smoke.

Somewhere a dog is baying long, mournful howls. Inside the hut a child is crying, not angrily, but hungrily. And the wind whistles and cuts the air like ice. It catches up the dust and dirty papers and whirls them against the little house, wrapping it in a blanket of icy air and filth.

E. What are the two methods of description used in this theme?

In the Gazetteer it reads, "Fort Gates, a post-hamlet of Putnam Co., Fla., on the W. bank of the St. John's River, 140 miles from its mouth." So much for maps and statistics! I would add—

A great white house standing with generous doors and windows open; the hot sunshine pouring down marks the broad piazzas with gleaming bands of light and shatters its rays against the windows. There beside the steps is a heavy jessamine vine, here a red blurr of roses. On the hill slope from the house to the river are first a bed of oleanders, then orange trees; further down are oaks and cypresses, and reeds swaying and clicking together at the water's edge. And there, lying face downward, hanging over the coquina rocks that rise but a foot above the water, two children hold long reeds and push out into the slow current innumerable paper-sailed boats freighted with pomegranate flowers.

F. Examine the following descriptions and point out the plan followed in arranging the details:

1. The raftered rooms of the unpainted frame building are large and airy, with little staircases here and there, which lead from floor to floor. The sunshine streams in at the windows; all the woodwork is whitened as if from flour dust. The walls shake with the dull clank and rattle of machinery. Here are great vats, which churn up a seething, steaming mass of brine; there, in one corner, is a hot, whirling iron mechanism, the "drier." The salt comes flying down through pipes into a little room full of "sifters," and then pours into the troughs, where the packers are at work. Men and girls sit here together, seizing and filling box after box, bag after bag, from the piles that lie at their side. Out in a shed one sees heaps of staves ready for barrel building, and hears the workmen hammering at the hoops. A few rosy-cheeked girls, boxmakers, packers, and

label-pasters, sit on the factory steps, eating their lunch and looking out across the sandy yard to the blue river a few rods away.

2. It had rained and snowed alternately all day. Toward evening it had ceased. The stars came out and shone brightly in the clear, dark-blue sky. The moon looked down on a fairy landscape, for the houses, the roads, and the trees were covered with diamond dust. Pike's Peak was black in the distance. Not a sound could be heard, except now and then the fall of a branch encrusted with ice. A side door in "The Antlers" opened, and a little girl stepped out on the white carpet. She was about nine years of age, tall, dark, and pale, and dressed in a very short black frock. She looked around in silence for a few minutes, with her lips parted and her nostrils dilated. Then a shadow passed over her face, and the light went out of her eyes. Lifting her face toward the heavens, with her hands clasped in front of her, she whispered, "Oh! Mamma, dear." She turned and was soon swallowed up by the little door in the gray stone pile.

G. What is the point of view in this description?

Come on, sir; here's the place. Stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminish'd to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge,
That on the unnumbered idle pebbles chafes,
Cannot be heard so high. I'll look no more,
Lest my brain turn and the deficient sight
Topple down headlong.—SHAKSPERE: *King Lear.*

H. Compare description and narration, showing in what respects they are alike, in what respects they differ. Can you tell a story by means of pictures? What is the difficulty with this method? Is description ever used in narration? Narration in description? Separate the

descriptive from the narrative elements in the passage from *Tom Brown at Oxford* (section 176).

I. What principle is most important in narration? Why? Bring to class an example of what you consider effective narrative and point out its good qualities.

J. What is the chief defect of this short narrative?

IN THE DARK

Is anything more startling than to wake suddenly in the night with your heart in your mouth and a sense that something has happened? Your breath comes quick and fast and your heart beats like a trip-hammer—yet all is still. A nameless fear is so much worse than a known one. Last night I woke suddenly "in the dead vast and middle of the night." All was quiet at first — a deadly quiet. Then, oh, horror! the bed rocked! "An earthquake," my leaping heart told me. "No, it can't be," reason answered. Our teacher told us just yesterday that this part of the world was never visited by earthquakes. This thought ran like lightning through my mind. But just then the windows began again to rattle and the bed to rock so hard that I held my breath, expecting every minute to be swallowed up by the earth or to feel the bricks come falling down on top of me. I imagined that I was slowly moving downward. By this time my nerves were so highly strung that when my sister, who slept with me, stirred, I thought the bed was rocked by the trembling of the earth; but as the windows did not rattle, I decided all my trouble was caused by her restlessness.

K. How is climax observed in this narrative?

SEEING THE SIGHTS

One afternoon last summer, just between "hayin' an' harvestin'," a farmer and his family, who had wearied of the World's Fair, bustled aboard a Cottage Grove avenue car at Fifty-fifth street, bound to see the sights of the city. They were a typical group. "Pa" was stoop-shouldered, careworn and silent; "Ma," on the contrary, buxom and talkative; while Bill and Abe were very tall, very red, and very fidgety. The old people took the front seat, but the boys raced down the sides of the car to the rear. "Ma" was the spokesman. She paid the conductor and questioned him, particularly in regard to Libby

Prison. He was a good-natured fellow and assured her that not only would she pass by the prison, but that he would be sure and not forget to stop the car. "Ma" thanked him, and a cloud of anxiety passed from her face. In due time the conductor rang the bell and called out "Libby Prison." The car stopped. "Ma" became excited and shouted to the boys. They were on the alert. The whole family leaned forward and gazed a long moment at the war relic. Then "Pa" slowly turned and waving his arm said, with a satisfied drawl, "All right, conductor, go ahead."

L. Lists of subjects for description and narration are given below. Point out any subjects in the first list that could be treated by narration; any subjects in the second list that could be treated by description.

(1) Subjects for description:

An old-fashioned garden; Puritans going to church; a salt, coal, or other mine; my uncle's farm; a disastrous fire; the Van Tassel homestead; a New England kitchen; a moonlight sail; coasting at ———; my birthplace; the last football or baseball game; an old garret; climbing ——— mountain; description of a favorite picture; a view from my window; "down town" at six o'clock on a winter evening; a waterfall; the local library; a prairie fire; the day before Christmas; a cornfield in August and in November; the village street.

(2) Subjects for narration:

A child's escapade; how I got lost; my own ghost story; an exciting sail; the day we moved; the exploit of Pheidippides; Horatius at the bridge; how the sacred geese saved Rome; the death of Nelson; the battle of Manila; Mad Anthony's exploit; the sinking of the Merrimac; the fall of the Bastile; the battle of Lookout Mountain; how Washington crossed the Delaware; the early years of De Quincey; Walter Scott and Marjorie Fleming; Grant at West Point; the assassination of Lincoln; crossing the ocean; the story of the rings in *The Merchant of Venice;* a track meet; a visit to Mammoth Cave (or some other point of interest); snowed in; a visit to a mining camp; on the plains in a blizzard; a railway accident.

CHAPTER XXIV

ORIGINAL COMPOSITION—EXPOSITORY AND ARGUMENTATIVE WRITING

177. Terms.—We turn now to the second kind of material for writing. Every idea which can not be referred to some specific object, but which stands for a class of objects or for a quality, belongs to this division. "Cloud," we saw, could be taken as belonging to either division, our treatment of it depending upon whether it was considered as an object (one of a class), or the class itself. In the same way, the subject "island" may be considered, as in Stevenson's description, as one special island, or it may be treated as an idea representing a certain kind of geographical division. Qualities, such as truth, patriotism, or cold, can not be treated as objects; we can not describe them. Qualities remain always ideas. It will be convenient to distinguish the names of qualities and general ideas from the names of objects by calling the former "terms." In expository and argumentative writing, we treat terms, not objects.

178. Distinction between Description and Exposition.—We found in the preceding chapter that in treating objects, we could either describe them, or narrate what happened to them. Terms can not be treated in the same manner. "Island," as a term, has no body, nothing out of which we can make a picture in our minds. The word "island" calls up in our memory, perhaps, the picture of a body of land, either a print seen in some book, or an island we have known. But this image belongs to one special object, and

not to all the objects included in the term "island." If, then, we can not describe the term "island," what can we say about it? We can define it, tell what ideas are contained in the word, what it means to all people who use the English language. The dictionary, for example, says that an island is "a tract of land surrounded by water." That explanation is not a description of the thing called "island," because it does not help us to see it as an object; but it helps us to understand what it means. We know what "a tract of land" is, what "water" is, and what "surrounded" is; hence we know in a general way what "island" is. When a term is treated in this manner—is defined—the literary process is called exposition. This rather formidable word means nothing more than "explanation" or "definition."

Exposition is a very common form of writing, perhaps the most common form. Essays, such as Emerson's essay on "History," Carlyle's essay on "Burns," or Lincoln's "Gettysburg Address," consist largely of exposition, that is, of explanation. They may also contain description and narration, but the principal aim of the essay is to explain some term. All text-books are expository in nature. This *Rhetoric*, for example, is an attempt to define what is contained in the terms "English composition and rhetoric." A volume like Mr. Bryce's *The American Commonwealth* is almost pure exposition. In short, wherever a writer aims to explain ideas, he is dealing with exposition. The algebraic formula is a complete illustration of the process: x (the term under discussion) $= a + b + c$, etc. (the ideas contained in x).

179. Hints for Use in Writing Exposition.—If exposition consists simply of definition, why is it not enough merely to consult the dictionary? In many cases the first step, surely, is to consult the dictionary, but the abridged explanation there found will not add much to our knowl-

edge of the term. Moreover, as the definition in the dictionary consists of general ideas, we may be forced to define these in turn. Many terms, furthermore, can not be found in a dictionary, e. g., "conciliation with America," "arbitration treaties," or "municipal ownership." Even the simplest terms, such as "island," cover a pretty wide field of information: there are volcanic and coral and mountainous islands; there are matters of climate, of ownership, of fisheries,—all of which topics are properly included in the term. The definition of rhetoric in the dictionary would not take us very far in our endeavor to understand all that the term implies. Exposition, therefore, demands more than a mere statement in other terms of the subject.

Where shall we stop in our process of defining, and how shall we proceed? Obviously, a volume could be written on almost any term. The first step is to limit the subject of exposition so that it will cover only those ideas which we wish to discuss. To reduce the work of exposition of the term "island," for example, we should do well to confine the term to volcanic or coral islands, or to some other part of the topic. "Municipal ownership of street railways" can be more easily treated than "municipal ownership"; "municipal ownership of street railways in Chicago" is yet more precise and easily handled.

The next step is to make a division of the ideas that are covered by the term as finally stated. An excellent example of how this may be done is found in the opening chapters of *The American Commonwealth*. The term for exposition is the American system of government, which the author separates into three natural divisions—the Executive part, the Legislative part, the Judicial part. When he considers the Executive he divides again into the origin of the presidential office and provisions for election, for reëlection, for succession in case of death,

etc. Every clear exposition should be planned in this methodical manner. One caution must be observed: the division of the ideas contained in a term should be made according to some consistent and simple plan. If Mr. Bryce had made his divisions the Executive, the Revenue, the State Legislatures, and the Civil Service Commission, he would have had two difficulties: first, the divisions taken as a whole would not have equalled the term, and, secondly, the divisions would not have been related to each other. A thorough division must be complete; that is, the parts taken as a whole must include all pertinent topics contained in the subject.

A third necessity in expository writing is the use of illustration. To make almost any term clear it is necessary to show what it is like. Illustration may take a number of forms: comparison, as when Mr. Bryce, in explaining the position of the President, compares him with the Prime Minister of England; or example, as when Mr. Bryce, in stating that the American people do not favor a third term for the presidential office, cites General Grant's failure to obtain the nomination for the third time. A common form of illustration by example is to describe a special object representative of the whole term. To explain volcanic mountains, for instance, Mount Vesuvius may be described as an example of the class.

Almost every term can be treated successfully in the manner described above. The most difficult part of the work is the division. A consistent scheme of division that will include all the facts of the term should be settled upon in the outline.

180. Argument.—That "There must be two sides to an argument" is a commonplace. Argument can not, like exposition, deal with a single term or idea. Before we have any ground for an argument some statement affirmative or negative must be made about the term. If this

simple truth were always remembered, much useless wrangling would be avoided. "Sixteen to one" has been a battle cry of late years, but so far as that phrase goes there is nothing to argue about. "Prohibition" is a similar instance of a term about which we can not argue. If, however, we make an assertion about each of these terms, we shall have the basis for an argument. "The United States should coin silver dollars at the ratio of sixteen to one" (i. e., sixteen ounces of silver to one ounce of gold), and "Prohibition is the best way to deal with the liquor question," are both statements open to argument. From this we may see that argument implies at least two ideas; further, it implies that the two ideas are related in one sentence (for this purpose usually called a "proposition").

Moreover, a proposition to be worth arguing upon must assert something which is open to reasonable doubt. That "Islands are bodies of land surrounded by water," is not open to doubt by anyone in his senses. That "The United States should coin silver dollars at the ratio of sixteen to one," is certainly an open question. That "Municipalities are self-governing bodies, usually containing over 10,000 inhabitants," is an undisputed fact; that "Municipalities should own street railways," is not a settled fact—it is a matter of opinion. A matter of fact is not open to argument. An argument, then, requires a proposition about which there is a reasonable ground for difference of opinion. The object of argument is to show the truth or falsity of this proposition.

181. Cautions.—Never attempt to write an argument, or to speak in a debate, without stating clearly the proposition you purpose to discuss. Never state the subject as a term. "Imperialism," for example, is not an argumentative subject, although it may easily be made one. Further, never leave your reader or hearer in doubt as to which side of the controversy you purpose to take. For

this reason it is well to state your proposition affirmatively rather than interrogatively. In debate, the proposition is usually stated in the following set form: "Resolved, that municipalities should own street railways." Never begin your argument without first explaining all the terms contained in the proposition. A good exposition of the terms will render it comparatively easy to argue the real question at issue. Never mistake assertion for argument. To say that free coinage of silver would enable the poor man to pay his debts is an assertion, not an argument to convince us that the United States should authorize the free coinage of silver. This last caution is of such importance that it will be developed in a separate section.

182. Proof.—Proof is the name for every kind of statement advanced in an argument, tending to create a belief in the proposition under discussion. Proof differs from assertion in that it is based finally upon some well-recognized fact, while assertion is merely the writer's opinion on the matter. The last illustration in the preceding section may easily be made into proof, if one can show conclusively that the assertion is based upon fact; that is, that to pay his debts the poor man needs more money; that this can be obtained only through an increase in the circulation of money; that as there is not sufficient gold in the world to provide for this increased circulation, silver as well as gold must be coined. Proof, therefore, usually has a number of steps in it, each one of which must be clearly made. A good argument is much like a flight of stairs: the first step rests upon the ground—that is, some well-known fact; the second step rests upon the first; and so on, until we reach the platform at the top, which is the main proposition. Assertion may be compared to one step hanging in the air.

183. Parts of an Argument.—Every argument may be divided into three parts: the introduction, the proof, and

the conclusion. The introduction contains the explanation of the terms of the proposition—what is meant by the question at issue. Both sides in an argument should agree upon this preliminary definition. The proof consists of a number of propositions, which, if shown to be true, will establish the truth of the subject for debate. For example, in the question, "Should municipalities own street railways?" we may have the following three propositions, each one of which must be discussed and proved: (1) municipal ownership would increase the efficiency of the service; (2) municipal ownership would reduce fares; (3) municipal ownership would reduce taxes. All three, if proved, would go far toward convincing us that the main proposition is true. Finally, the conclusion contains usually a summary of the introduction and the proof.

184. The Outline or Brief.—The outline in argument is usually called the brief. The brief should contain complete sentences, i. e., propositions,—one proposition for each main subdivision, and as many subordinate propositions as are necessary to prove the propositions immediately above them. The best explanation of a brief can be found in studying some short example of one, e. g.:

RESOLVED THAT THE CITY OF CHICAGO SHOULD OWN AND OPERATE ITS STREET RAILWAYS

Introduction

1. By street railways we mean surface lines, not elevated roads.
2. We do not purpose to discuss the means of acquiring the railways, whether by purchase of stock, by forfeiture of charter, or by any other device.
    a. For this does not belong strictly to the subject.
3. The question under discussion is of present interest, because,—
    a. The principal companies have asked for a fifty-year extension of charters.
    b. New companies are being formed.
    c. Roads could be acquired now more cheaply than later.

4. If we can prove that municipal ownership would be (a) practicable, (b) economical for the city and for the people, and (c) would give better service, we shall prove our proposition.

Proof

The city of Chicago should own and operate its street railways, for

A. Public ownership is practicable, since
   1. Other cities have tried the plan successfully, as
      a. In the case of Glasgow.
   2. Public ownership of similar industries has proved successful, such as
      a. Federal ownership of postal service.
      b. Federal ownership of dock yards.
      c. Municipal ownership of gas and electric light plants and waterworks.

B. Municipal ownership of street railways would prove economical:
   1. For the city, as
      a. Even with reduced charges the roads could make money, for
         x. The present companies pay large sums in dividends on excessive stock valuation, and
         y. The present companies offer some compensation, if their franchises are renewed.
      b. The city could save operating expenses by uniting the roads under one head.
         x. This is shown by the economy of combination in other industries.
   2. For the people, as
      a. Fares could be reduced to four cents, possibly lower.
         x. This is shown by the income of the roads.
      b. Under a single management transfers could be issued to all parts of the city.

C. Municipal ownership would give patrons a better service than at present, for
   1. The present service is defective.
      a. Cars are overcrowded.

2. No influence can be brought to bear on private companies.
3. The city could be compelled to furnish more cars during the busy hours of the day.

Conclusion

If, then, as we have attempted to prove, our contentions in A, B, and C are correct, a system of municipal ownership of street railways in Chicago should be adopted.

In stating the subject, the argument has been limited to the city of Chicago; in the introduction, it has been further limited to the consideration of surface lines. The introduction defines the terms that are not self-explanatory; in (3) it shows why the subject is worth treating; in (4) it shows what must be proved to win the case. The work to be performed is thus outlined. The proof is divided into three main divisions. Each proposition in each of these divisions leads up to the proposition at the head of the division, and thence to the proposition which is the subject of debate. In each division the numbering of the propositions is made consistent; propositions numbered according to one system (as numerals or small letters) are always parallel. Further, propositions are related by causal conjunctions, e. g., "because," "for," "as," "since," which serve to make the connection between them clear.

It is evident that this short brief is incomplete. The chief omission is the absence of any refutation; that is, an attempt to meet arguments that might be advanced on the other side of the question. There are strong arguments for the other side, such as—"Public ownership leads to corruption"; "It is not a saving in expense"; "A municipality is not as enterprising as a private corporation," etc. Reasons must be given to meet these arguments. Moreover, exact references should be supplied in A, 1, a, of the proof, and elsewhere. In this example,

the brief has been made as simple as possible for purposes of illustration.

A good brief is more than half the battle in argumentative writing and in debating. A brief should always precede an argument.

185. Rhetorical Principles in Argument.—The two important literary laws in argumentative writing are coherence and climax. The reader or hearer must be able to follow "the line of argument" from the introduction to the conclusion without once losing the connection between the parts. A disorderly argument leads surely to confusion on the part of the reader or hearer. Furthermore, the main propositions should be so arranged that the stronger arguments are placed near the end. The ascending scale of climax is especially desirable in spoken argument.

The law of unity is maintained by carefully limiting and defining the principal proposition, and by carefully relating each sub-proposition to the principal one. Proportion and selection in argument are questions of judgment in the choice of material. Obviously, all trivial or subordinate arguments must be neglected for the sake of the strong ones.

186. The Use of Exposition and Argument in Learning How to Write.—In expository and argumentative composition the writer is compelled to think, and to think connectedly. Structure is all-important in these forms of composition. A successful narration or description may be written without a strict plan or organization, for much depends upon vivid words and happy phrasing, well-turned sentences, and apt details. In exposition and argument, however, a glib use of language, rounded sentences, and good illustration will not save the writer from failure, if his thought is not exact and carefully developed. These more difficult forms have been treated here

as briefly and simply as possible; experience will teach the thoughtful writer many new facts about both forms. But the more important principles that underlie good thinking and good writing have been defined and illustrated.

Exercise XXIV

A. Give five examples of terms that may be considered also as names for objects. Give five examples of terms that never represent objects. Illustrate with the first set of terms the difference in treatment between description and exposition. Does a term ever contain more than one word? What is a proposition? Make several propositions from the terms called for above.

B. Define exposition. Why is the dictionary definition of a term not enough for purposes of exposition? State in your own language the necessary steps in constructing an exposition. Show how this passage illustrates exposition:

THE TOURNAMENT

The tournament was the favorite amusement of the age of Chivalry. It was a mimic battle between two companies of noble Knights, armed usually with pointless swords or blunted lances. In the universal esteem in which the participants were held, it reminds us of the Sacred Games of the Greeks; while in the fierce and sanguinary character it sometimes assumed, especially before it was brought fully under the spirit of Chivalry, it recalls the gladiatorial combats of the Roman amphitheatre.

The prince or baron giving the festival made proclamation of the event through all the country, brave and distinguished Knights being invited even from distant lands to grace the occasion with their presence and an exhibition of their skill and prowess.

As a rule, only Knights known to fame and of approved valor were allowed to take part in the contest, although sometimes a stranger Knight was permitted to enter the lists without having

first divulged his name. Like the contestant in the Olympic Games, the aspirant for the honors of the tournament must be unstained by crime; he must never have offended a lady, never have violated his word, or never have taken unfair advantage of an enemy in battle.

The lists—a level space marked by a rope or railing, and surrounded with galleries for spectators—were gay with banners and tapestries, and heraldic emblems of the contending Knights. The rich trappings of the steeds, and the magnificent apparel of the assembled princes and nobles with their attendant trains, made up a spectacle of rare gaiety and splendor. The expenditures of all concerned in the festival were enormous and often ruinous. An old writer asserts that "gold and silver were no more spared than though they had rained out of the clouds, or been skimmed from the sea."

When the moment arrived for the opening of the ceremony, heralds proclaimed the rules of the contest, whereupon the combatants advanced into the lists, each young Knight displaying upon his helmet or breast the device of the mistress of his affections. At the given signal the opposing parties of Knights, with couched lances, rode fiercely at each other, amidst such cries as "Loyalty to the ladies," "Fair eyes behold you, valiant Knights." Victory was accorded to him who unhorsed his antagonist, or broke in a proper manner the greatest number of lances. The rewards to the victor consisted of jewels, gifts of armor, or horses decked with knightly trappings, and, more esteemed than all else, the praises and favor of his lady-love.—MYERS: *Mediaeval and Modern History.*

C Which one of these two passages is exposition? What form of writing is the other?

1. A FOOTBALL FIELD

The dimensions of a football field are one hundred and sixty by three hundred and thirty feet. The field is crossed from side to side by parallel lines five yards apart—a fact from which it takes its name of "the gridiron." At each end of the field, in the middle of the boundary line, are two upright posts, eighteen and a half feet apart, crossed at a distance of twenty feet from the ground by a bar painted white. The uprights are called "goal-posts," the cross-piece "the bar," the lines the "five-yard line," "ten-yard line," and so forth, numbering from

the goal-posts to the center of the field. The boundaries at the sides are called the "side-lines." The best football field is of tough turf, which absorbs moisture readily, lessens danger from falls, and affords firm footing and opportunity for speedy running.

2. A FOOTBALL FIELD

A long, dun, quiet space, with patches of bare earth here and there, and a few dying weeds—this is the football field in the off-season. There is nothing about it now to proclaim its coming pride. But some day there will be two gallows-like affairs of timbers, twenty feet high and more than a dozen broad, one at each end; the field will be filled up with innumerable cross-lines, further apart in the middle than an active man could jump, but apparently growing closer and closer together toward the ends, and the whole will look like an immense piece of underdone toast with a couple of toothpicks stuck up at each end. So it will lie in October, in the days of its glory, waiting, with its stiff, broad whitewash lines, technically called "five-yard lines," for twenty-two ugly demons in dirty armor to come out and frolic over it.

D. Criticise the following expository themes:

1. MONSOONS

Monsoons are peculiar to certain regions. Owing to their peculiar nature they can take place only in regions near the sea. Since in summer the land is warmer than the ocean, the air over the land is hotter and hence lighter than the air over the ocean. In the winter just the reverse is true. Therefore in the summer the wind blows from the ocean to the land. The ocean in winter is warmer, and hence it is the other way. Mountains along the coast and arid desert regions in the interior, increase the effect.

2. INDOOR BASEBALL TRAINING

The training of baseball teams is probably not so violent and trying on the players as that of football, yet it requires fully as much care and a great deal more time.

At the beginning of the winter term, the coach has the names of all the men who desire to play. A conference is arranged, and he has a private talk with each of the candidates. However, the positions the new men have played and the num-

ber of years they have been on teams counts for little in the coach's mind, as he immediately starts to batting grounders to them and finds out for himself the ability of the men. The candidates are drawn up in two lines at one end of the gymnasium, and the coach from the other end keeps the ball bouncing along the floor.

This practice in catching grounders is continued during the entire indoor practice. But this is only one of the exercises. After the men have had several weeks' practice in catching the grounders, the "cage" is let down. The "cage" is a net which is let down from the ceiling. While some men work here, others learn to bat.

A short time after the batting practice has begun, another kind of training is introduced: the men are taught how to slide bases. Two long mats covered with a slack canvas are placed on the floor. These the men use in practicing base-sliding. Having slid several times the candidates go on the track and run five or six laps.

The batting practice is one of the most important parts of the training, and the coach thinks that if a team can bat there is some hope of making runs. Accordingly he gives this phase of the work much attention. Now he allows the captain to take his place in batting grounders, and he goes into the cage to teach the new men how to swing on the ball and where to place it. Thus, much of the training of a baseball team is done indoors.

3. CONSTRUCTIVE WORK IN THE CHICAGO ELEMENTARY SCHOOLS

Recently there has been much discussion in Chicago as to the meaning of the term "constructive work." No two persons seem to agree as to its exact meaning. Some people say that manual training and constructive work are synonymous; while others believe that all manual training is constructive work, but that not all constructive work is manual training. This brings forth the question: What is manual training? The Chicago Manual Training Association says that "Manual training is any form of constructive work which serves to develop the child through intelligent self-activity." If we accept this definition of manual training, we shall have to agree that constructive work is broader than manual training, that it concerns itself with the fine arts as well as with the mechanical arts. However that

may be, constructive work as taught in most of the elementary schools to-day has a much narrower scope—it is simply that form of manual training that is done in the schoolroom under the direction of the grade teacher. It is the making of things which serve to educate the eye and the hand. It consists of knitting, sewing, weaving, braiding, embroidering, crocheting, cutting, folding, pasting, and molding. It is making chains, balls, boxes, furniture, windmills, washboards, lamp-posts, and letter-boxes out of cardboard and paper; it is making swings, sofa-pillows, pin-cushions, log houses, cork houses, Eskimo houses, dolls' clothes, scrap-books, and the American flag of red, white, and blue flannel with gilt paper stars; it is the dressing of dolls to represent the Cuban War soldier boy, the Red Cross nurse, the college girl in cap and gown, Queen Elizabeth, or Queen Victoria. It is the making—the making by the hand in the schoolroom—of anything that the teacher or the child can think of.

E. Write a brief expository theme on one of the following topics:

1. The cause of variation in the length of day and night.
2. How the President of the United States is elected.
3. "Sliding bases."
4. The principle of the camera.
5. The office of Augur among the Romans.
6. The diving-bell.
7. The origin and functions of CO_2 in the atmosphere.

F. Write expository themes of from three to five pages in length on one of the following topics. Develop by definition, division, and illustration:

1. The civil service.
2. Some theories about the cause of volcanoes.
3. The origin of Thanksgiving.
4. A dry-dock.
5. The swarming of bees.
6. Color photography.
7. The honor system in school and college examinations.
8. The chainless bicycle.
9. The cause of hot springs.
10. The typesetting machine.

11. A printing office.
12. How bank notes are made.
13. The advantages of a school debating society.
14. Whale fishing.
15. The origin of the American flag.

G. In what respects does argument differ from exposition? Frame a good definition for argument. What is a brief? How does a brief differ from an outline such as has been discussed in section 161?

H. What are the three parts of an argument? What does each part contain? What is the nature of the introduction?

I. Can every proposition be argued? Find three propositions suitable for argument. What is opinion? What is assertion? What is proof? Illustrate each one.

J. Select from the following list two propositions that you could argue upon, and limit them in such a manner that you could treat them in themes:

1. Intemperance is one of the chief causes of poverty.
2. The Swiss Referendum should be adopted in the United States.
3. Arctic expeditions should be discouraged.
4. Party politics should have nothing to do with municipal elections.
5. Home missions are more important than foreign missions.
6. A college education is advantageous in a business career.
7. A third term of office for the President of the United States should be made permissible.
8. The plan of not paying members of Parliament succeeds in England.
9. Immigration should be restricted.
10. We have no national song.

K. Supply sub-propositions for the two propositions required in the preceding section. If necessary, supply propositions supporting these sub-propositions, numbering them carefully.

L. What are the defects in these proofs?

1. The small salaries which department stores pay, easily enable them to lower the price of their goods and so steal patronage away from country proprietors. The manufacturers, too, who supply these stores, forced to sell their articles cheap, must use every means in their power, whether right or wrong, that their own incomes may not be reduced. Thus cheating is induced and encouraged, and goods are not made so well; they are less genuine. Again, the salaries of employes are lowered or their hours prolonged with the same pay as before.

2. Persons who indiscriminately give alms almost always give to the undeserving. Thus they discourage thrift and put a premium on shiftlessness. Furthermore, they create a sense of injustice on the side of the deserving.

M. Write a brief for the negative on the subject of municipal ownership of railways, following in the general plan the brief in section 184.

N. Prepare one brief from the propositions selected in *J*, and after correction of the brief by the instructor, complete the argument. Prepare another brief for a debate, put it on the blackboard for the class to criticise, and then rewrite it.

APPENDIX A

FIGURES OF SPEECH

I. FIGURES OF SPEECH DEFINED

In Chapter XV it has been pointed out that, with due limitations, specific terms are to be preferred to general for the sake of clearness and force. For example, "The end of acquisition and accumulation is conventionally held to be the consumption of the goods accumulated," is less clear than, "A man puts his dollars in the bank in order that he may buy bread, clothes, and a house when he wants them." In the same way it is less forcible to say, "There shall be universal peace," than, "They shall beat their swords into ploughshares and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more." The general terms "acquisition," "accumulation," "consumption," "goods," "peace" are less easily understood and less vivid than the specific terms "dollars," "bank," "bread," "clothes," "house," "swords," and "pruning-hooks."

The words in the second group above have been in greater or less degree turned from their original or literal meaning; as used here they are spoken of as figures of speech or *tropes*.[1]

Tropes abound in speech and writing. Many of them, indeed, we no longer recognize as tropes, because the figurative sense of the words has become the common meaning, while the literal sense has been lost, either wholly or partly. Thus we can speak of a "retentive

[1] From the Greek verb, τρέπω (to turn).

mind," but not of a "retentive vessel"; of a "preponderating influence," but not of a "preponderating rock." Many more words may be used either literally or figuratively; e. g., the "weight of evidence," and the "weight of sand"; a "solvent bank," and a "solvent for gold"; a "monumental courage," and a "monumental inscription"; the "inclination of the will," and the "inclination of the angle"; a "soft heart," and a "soft rug"; a "fertile fancy," and a "fertile field," etc. More obviously figurative are the words which a given writer or speaker for the first time turns away from their literal meaning, or those which, in the figure, depart so far from the original significance that, however often they are used, we find it hard to forget both the primary and the secondary meaning. These latter are what are commonly known as tropes. We shall discuss some of the forms in which they occur.

II. SYNECDOCHE AND METONYMY

One of the simplest of figures is the use of the name of a part for the name of the whole; a species for a genus; an individual for a species. This form of trope is called synecdoche.[1] Examples are: the "bench," the "bar," the "board"—for the judges on the bench, the lawyers within the bar, the members of the board; "coin" for money; a "Judas" for a traitor, etc.

A similar substitution occurs when an accompaniment is taken for the thing it accompanies, a cause for an effect, a sign for the thing signified, etc. This trope is called metonymy.[2] Such are the expressions: "gray hairs" for age; "sunshine" for happiness; "seed-time" for spring; also the "altar," the "baton," the "tomahawk," the "purse," etc., when used to express acts or

[1] From the Greek συν (together), and εκδεχομαι (take or understand).
[2] From the Greek μετά (change), and ὄνομα (name), i.e., change of name.

things that are usual accompaniments of the ideas expressed by the terms.

The distinction between Synecdoche and Metonymy still lingers in some school-rooms; but it is obviously of no practical value, for the force of tropes belonging to either class lies in the fact that they single out a quality of the object, or a circumstance connected with it, and fix the attention upon that. The quality or the circumstance thus emphasized should, of course, be the real centre of interest.—A. S. HILL: *The Principles of Rhetoric.* Revised Ed., p. 117

It can not be said that, as an invariable rule, either metonymy or synecdoche promotes clearness more than force, or force more than clearness.[1]

III. METAPHOR AND SIMILE

Perhaps the most common form of trope consists of an implied comparison. This is called a metaphor. In the lines from Tennyson's *Ulysses*,

> Yet all experience is an arch where thro'
> Gleams that untravell'd world,

the comparison lies between an abstract idea, "experience," and a concrete idea, "arch."

Other examples are:

> An hour before the worshipp'd sun
> Peer'd forth the golden window of the east.
>
> —SHAKSPERE.

I shall light a candle of understanding in thine heart, which shall not be put out.—*The Bible.*

He smote the rock of the national resources, and abundant streams of revenue gushed forth.—WEBSTER.

In the simile the comparison implied in the metaphor

[1] Some rhetoricians classify figures in two broad divisions: figures that promote clearness, and figures that promote force. No such strict division, however, can be made. Frequently a figure by illustrating an abstract thought really gives force to the idea; again the happy use of a forcible metaphor or simile may by stimulating the mind add to the clearness of the thought. Each case must be decided on its own merits, when it is important to make any decision

is stated in full, and usually introduced by "like" or "as." Any metaphor, therefore, may be converted into a simile; thus, the second example above could be changed thus: "An hour before the sun rose from the east as if it peered from a golden window. . . ." Further examples of the simile are:

Angling may be said to be so like the mathematics that it can never be fully learnt.—IZAAK WALTON.

Her beauty hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear. —SHAKSPERE.

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end. —SHAKSPERE.

The process of thought in the metaphor and in the simile is essentially the same. The comparison serves to emphasize the one or two qualities which the objects compared have in common. The metaphor is a more hyperbolic expression than the simile in that it asserts an apparent falsehood, while the simile does not go further than to state a comparison. For this reason the metaphor is commonly said to be the stronger, more emotional trope of the two. The simile is to be preferred to the metaphor whenever the comparison is not at once apparent. Involved or far-fetched similes and metaphors are to be avoided; also, confused or "mixed" metaphors.

IV. PERSONIFICATION AND APOSTROPHE

One special form of metaphor is the trope called personification, by which life and the characteristics of animate objects are given to inanimate objects, e. g.:

And watching, with eternal lids apart
Like Nature's patient, sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores.
—KEATS.

And gentle Dulness ever loves a joke. —POPE.

Personification when not used to excess stimulates the fancy and gives reality to abstractions. The danger in the use of this trope is that mere sex, and not qualities of life, shall be given to the object.

V. APOSTROPHE

Closely related to personification is that form of address to an imaginary or absent person called apostrophe, as:

> Sweet Queen of Parley! Daughter of the Spheres!
> So mayst thou be translated to the skies;
> And give resounding grace to all Heaven's harmonies!
>
> —MILTON.

This figure is more natural in verse than in prose. Indeed good modern prose uses apostrophe very rarely.

VI. FORMS OF LITERATURE CLASSIFIED AS FIGURES

Certain forms of literary expressions, such as the epigram, the fable, the allegory, the parable, are often called figures of speech, although they have little more of the nature of tropes than the short story, the essay, and other literary forms.

(a) Originally, an epigram meant an inscription. From this use, which implies conciseness and point, the term came to be applied to short poems, frequently only couplets, that expressed some general truth in a striking manner. The term epigram as at present used means a concise statement in which there is "a conflict between the form of the language and the meaning really conveyed" (Bain). "To be epigrammatic an expression must have fundamentally two qualities: it must be brief; it must give some unexpected turn to the idea" (Genung). Example:

> Language is the art of concealing thought.

(b) The fable is a short story, embodying some special

moral. Frequently animals or inanimate objects exemplify the qualities of character displayed. Æsop's and La Fontaine's *Fables* are the most celebrated examples of this form of literature.

(c) The parable is a fictitious example. A case is supposed and narrated to illustrate a moral truth. The parables of the Bible are the best examples of this hypothetical method of argument.

(d) The allegory is merely a longer form of the fable or the parable. In the allegory, persons, real or imaginary, and inanimate objects, are used to bring out a moral truth. Throughout the story the comparison between the fanciful details and real life must be sustained. Famous examples of allegories are: *The Pilgrim's Progress*, in which the spiritual progress of a Christian is pictured by the story of a pilgrim in search of a distant country; Spenser's *Faerie Queene*, in which virtues and vices are personified; *Gulliver's Travels*, in which human follies and vices are ridiculed by the portrayal of society among imaginary peoples—dwarfs, giants, horses, etc.

The fable, the parable, and the allegory are all closely related to personification. All are stories told for the purpose of moral instruction.

VII. SENTENCE-FORMS CLASSIFIED AS FIGURES

Certain well-marked forms of arranging the elements in the sentence are usually called figures of speech. Such are:

(a) Interrogation, e.g., "Doth Job fear God for naught?"

This oratorical device is used only where the answer to the question is self-evident.

(b) Exclamation, e. g., "O eloquent, just and mightie Death!"

Frequent use of this device either in writing or in speaking weakens rather than strengthens the style.

(c) Antithesis, e. g., "To be a blessing, and not a curse."

In antithesis one element of a sentence is *set over against* another in form and in sense.

(d) Climax, e. g., "I came, I saw, I conquered."

Climax (from the Greek κλίμαξ, a ladder) is the principle of ascending interest in thought and expression. It may be applied to phrases, sentences, paragraphs, or whole compositions. See page 264.

VIII. QUALITIES OF STYLE CLASSIFIED AS FIGURES

Two so-called tropes, hyperbole and irony, are rather qualities of style, pervading either a single statement or a whole composition. Hyperbole consists of conscious overstatement for the sake of emphasis. For instance, "He flew down the track like lightning" is a hyperbolic expression; so also is this apostrophe to Helen in Marlowe's *Dr. Faustus:*

> Was this the face that launched a thousand ships,
> And burnt the topless towers of Ilium?
> Sweet Helen, make me immortal with a kiss.

Irony expresses the contrary of what is meant. It is the quality of obvious untruth. Swift's *Tale of a Tub* is a celebrated instance of sustained irony. Certain passages of Job, e. g., "No doubt but ye are the people, and wisdom will die with you," are admirable instances of the quality of irony.

IX. THE USE OF FIGURES OF SPEECH IN COMPOSITION

The analysis and classification of figures of speech is an interesting and helpful part of the study of literature. To a large extent literature, as opposed to mere statement of information, consists of the happy use of concrete, image-making words instead of general terms. The

secrets of a great master's style may often be detected more completely by a study of his tropes than by any other means. It is true, also, that in a small degree the close study of tropes as found in literature will assist the writer in creating suitable figures to illustrate and embellish his thought.

It must not be forgotten, however, that any figure, any deviation from the literal statement of the literal truth, must be spontaneous and, further, appropriate to the case in hand. The figure must grow out of the idea to be expressed; it should not be added afterwards to the idea as an ornament. We speak of figures of speech, to be sure, as ornaments that embellish style; but here, as in every fine art, ornaments, to be appropriate and effective, must grow out of the structure of the thought. The writer can not cultivate figures of speech as he would roses in a garden, and pluck them when he would, to adorn his composition. He must let them grow naturally from the warmth of his interest, from his passion for his subject.

What practical benefit, then, will the student of composition derive from the study of tropes? Attention given to the subject will cultivate in him a standard of taste: he will know what figures to use; when to restrain, when to give free rein to his fancy. It has already been said that our language is sown thick with similes, metaphors, personifications, etc. Moreover, a writer seldom handles a topic in which he is interested without striking out many new figures, some good, some bad. To learn to avoid hackneyed figures—the common property of all—to avoid redundant or mixed or confused or grotesque figures, and, lastly, to use a figure with a strict conception of its literal meaning—these are the results a student of composition should hope for from a study of figurative language.

APPENDIX B

A large number of composition-subjects that have been used successfully in schools are given below. They are of varying degrees of difficulty, and the teacher who uses the list should select only those suitable for his class. Frequently it will be necessary to modify subjects chosen from the list, and to give careful directions as to the use to be made of them.

A. Subjects Drawn from Literature

From "Ivanhoe"

1. The Trial of Rebecca.
2. The House of Cedric the Saxon.
3. Torquilstone Inside.
4. Torquilstone Outside.
5. A Comparison of the Saxon and Norman Arms, Dress, and Manners.
6. The Castle of Templestowe.
7. The Third Crusade.
8. The Jews of England in the Twelfth Century.
9. Outlawry in the Time of Richard I.
10. My Idea of the Appearance of the Field at Ashby.
11. The Story of Rowena.
12. The Story of Gurth.
13. The Story of the Black Knight.
14. Give an Account of the Interview between De Bracy and Rowena.
15. The Different Classes of Society Represented in *Ivanhoe*.

From "The Vision of Sir Launfal"

16. The Legend of the Holy Grail.
17. The Training of a Knight.
18. A Feudal Castle.
19. Sir Launfal's Castle before and after the Vision.
20. With Sir Launfal outside His Castle.

From "The Last of the Mohicans"

21. The Story of Uncas.
22. Hawkeye (a character sketch).
23. Indian Warfare as Portrayed by Cooper.
24. The Story of the Singing Master.

From "Silas Marner"

25. The New Year's Party at the Red House.
26. Silas Marner in Lantern Yard.
27. Silas Marner in Raveloe.
28. Silas's Fireplace.

From "Evangeline"

29. The Childhood of Gabriel and Evangeline.
30. The Historical Foundation of the Poem *Evangeline.*

From "The Christmas Carol"

31. The Life of the Cratchits.
32. Bob Cratchit's Christmas Dinner.
33. Scrooge's Home.
34. Scrooge, the Man.
35. The Change in Scrooge.
36. Why Observe Christmas? (an argument).

From "The Lady of the Lake"

37. Brian's Appearance.
38. Brian's Life (The Effect of Environment).
39. The Glen of the Trosachs.
40. The Journey of the Cross.
41. The Duel.
42. The Hunt.

Miscellaneous

43. The Story of Pocahontas.
44. The Parting between Hector and Andromache.
45. The Death of Hector.
46. The Story of Enoch Arden.
47. The Story of the "Prisoner of Chillon."
48. The History of the Alhambra—(briefly).
49. The Story of the Moor's Legacy (*The Alhambra*).
50. Indian Respect for the Dead.
51. The Treatment of the Jews in the Middle Ages.
52. The Historic Richard of the Lion Heart.
53. The Life of an English School Boy (from *Tom Brown*).
54. Roosevelt's Life in the West.
55. Roosevelt as Police Commissioner.
56. A Conversation between Priscilla and Evangeline.

B. CHARACTER SKETCHES

Ivanhoe

1. Rowena.
2. Rebecca.
3. Cedric.
4. Gurth.
5. Isaac.
6. The Templar.
7. Ivanhoe.
8. Athelstane.
9. Prince John.
10. Richard.
11. Wamba.
12. Locksley.
13. Ulrica.
14. De Bracy.
15. The Friar.

Silas Marner

16. Nancy.
17. Godfrey.
18. Silas the Miser.
19. Eppie.
20. Dolly as Comforter.

The Merchant of Venice

21. Portia as the Lady of Belmont.
22. Portia as a Doctor of Law.
23. Antonio.
24. Bassanio.
25. Shylock.
26. Jessica.
27. The Character of the Three Suitors as Revealed by Their Choice.
28. Portia and Jessica as Daughters.
29. The Light and the Serious Elements in Portia's Character.

Miscellaneous

30. A Local Character.
31. The Organ Grinder.
32. My Chum.
33. Our Doctor.
34. A True Gentleman.

35. The Newsboy.
36. The Schoolmate Who Borrows.
37. Booker T. Washington.
38. Ellen Douglas (*The Lady of the Lake*).
39. Roderick Dhu (*The Lady of the Lake*).
40. Chums I Have Had.
41. Our Next-door Neighbor.
42. Whom Would You Most Wish to Be if You Were Not Yourself?
43. A Man I Saw in the Street Car.
44. A Man I See Frequently.
45. Our Grocer.
46. Robin Hood.
47. A 'fore de War Darkey.

C. Historical Subjects

1. The Boston Tea Party.
2. Paul Revere Recounts His Ride.
3. The Landing of the Pilgrims.
4. Three Scenes in the Life of Nathan Hale.
5. Two Scenes in the Life of Benedict Arnold.
6. Washington the Youth.
7. Washington the General.
8. Washington the Statesman.
9. Washington the President.
10. Washington the Man.
11. Washington at Trenton.
12. My Heroine in History.
13. What Lincoln Means to Me.
14. The History of the Town I Live in.
15. A Christmas Scene in 1776.
16. For What Are We Indebted to the Puritans?
17. What Did Alfred the Great Do for England?
18. Custer's Last Fight.
19. The Discovery of Gold in the West.
20. My Hero in History.
21. The Missouri Compromise.
22. The Battle of San Juan.
23. The Cause of the Trouble with China.
24. The Cause of the South African War.
25. Who Are the Boers?
26. Present Conditions in China.
27. The Proposed Routes for the Transcontinental Canal.
28. An Incident in the Life of a Great Man.
29. Fortress Monroe.
30. Who Was St. Valentine?

D. Descriptive Subjects

1. A Frosty Morning.
2. A Rainy Day.
3. A Snow-storm.
4. A Winter Evening.
5. My Ideal House.
6. An Old Garret.
7. A Beautiful Old Lady.
8. A Tramp.
9. A Street Scene.
10. Morning on a Farm.
11. A Country Postoffice.
12. A Dream.
13. The Work of a Spider.
14. The Park Policeman.
15. A Public Building.
16. The Oldest House in Town.
17. The Gymnasium.
18. The High School Library.
19. The High School Building
20. The New Church.
21. The Flower Show.
22. The Teacher's Desk.
23. Your Own Desk.
24. The Waste Basket.
25. An Old Clock.
26. The School Pump.

27. The Belfry.
28. Room No. 1.
29. Room No. 8.
30. The Office.
31. A Beautiful Tree.
32. An Old Bridge.
33. A City Postoffice.
34. The Store Windows at Christmas.
35. Our Camp.
36. My Favorite Character in Fiction.
37. As Seen by the Schoolroom Clock.
38. An Afternoon at the Races.
39. Characteristic Ways of Sharpening Lead Pencils.
40. A Flower Parade.
41. The Japanese Jugglers.
42. A Corncob Sham Battle.
43. Picking Cherries.
44. In the Hay Field.
45. The Best Winter Sport.
46. Ten Minutes on a Street Corner.
47. An Interesting Relic.
48. A Deserted Farmhouse.
49. The New House.
50. The Canning Factory.
51. The Grain Elevator.
52. A Storm on the Ocean.
53. Our Back Yard.
54. Our Household Pet.
55. My Room.
56. A Pretty Garden.
57. Five Minutes at the Window.
58. The Sounds Heard in Five Minutes in the Middle of a Busy Day.
59. A Description of an Heirloom.
60. The House across the Way.
61. A Bakery at Five A. M.
62. A Bakery at Five P. M.
63. The Indian Corn Festival.
64. Where the Woodpecker Builds.
65. Sounds Heard in the Woods.
66. A College Boat Race.
67. The Beaver.
68. A Fire Engine.
69. Bird Life around My Home.
70. The Latest Air Ship.
71. The First Locomotive.
72. A Dairy.
73. My Little Black Kitten and Her Ways.
74. People Who Pass My Window.
75. Swallows and Their Homes.
76. A Peanut Stand.
77. My Flower Bed.

E. Narrative Subjects

1. A Day at the County Fair.
2. Caught in the Rain.
3. How I Learned to Skate.
4. My Experience with a Peddler.
5. Missing the Train.
6. The Trials of a Letter Carrier.
7. An Adventure on Horseback.
8. Crossing the Ocean.
9. The Circus—Unloading the Animals; The Crowd; A Side Show; The Trick Horses; The Trained Elephants.
10. Fido's Adventures Told by Himself.
11. Hunting Rabbits.
12. A Story Suggested by a Picture.
13. A Ride in an Automobile.
14. My First Punishment in School.
15. My Worst Day in School.
16. My First Experience in Baking Cake.
17. A Quarrel.
18. My First Circus.
19. A Muddy Wheel Ride.
20. My First Visit to the Dentist.

21. Grandma's Story.
22. My First Swim across the River.
23. His First Shot.
24. Following the Band.
25. When Our House Caught Fire.
26. How I Spent a Night in the Woods.
27. A Piece of News.
28. A Modern Fairy Tale.
29. A Fable.
30. One Trip with My Friend the Engineer.
31. How We Won the Basketball Game.
32. The Story of a Wolf.
33. A Street Car Incident.
34. The Tramp's Story.
35. A Night in the Woods.
36. The Chicago Fire.
37. Our First Class Meeting.
38. When I Was a "Freshie."
39. My Experience as a Reporter.
40. The End of the Term.
41. An Old Legend.
42. When the Schoolhouse Was on Fire.
43. When We First Got Our Telephone.
44. A Snow Battle.
45. Catching the Pony.
46. My Disobedience and Its Penalty.

F. Unclassified Subjects

1. A Local Industry.
2. The Means of Transportation in Our Town.
3. Our Public Library.
4. Industries of This Town.
5. Public Amusements in the Winter.
6. The Need of Street Improvements.
7. What I Would Do with $100.
8. My First Impression of the High School.
9. How I Should Like to Spend a Day.
10. A Trip I Want to Take.
11. Learning to Row.
12. Halloween Sports.
13. How Some of My Schoolmates Study.
14. Why I Didn't Know My Lesson.
15. The Differences between High School and the Grades.
16. Examination Week (or "Cramming").
17. Why We Should Have a School Paper.
18. Learning to Milk.
19. An Intelligent Pet.
20. A Visit to the Glassworks.
21. Making Maple Sugar.
22. Belgian Hares as Pets.
23. My First Biscuits.
24. Slippery Sidewalks.
25. How to Mend a Bicycle Tire.
26. With the Thermometer near Zero.
27. Why Study Mythology?
28. Why Study Ancient History?
29. Do Words Have an Individuality?
30. How Would You Apply for a Business Position?
31. What Do Business Men Expect or Require of Young Men and Women in Their Employ?
32. Fitting Up a Neighborhood (Amateur) Telephone.
33. In What Ways Has the Study of Rhetoric Helped You?
34. How Can We Improve Our School Paper?
35. Why Are You in the High School?

36. What Is the Consumers' League Endeavoring to Accomplish?
37. The Tuskegee Institute.
38. Manual Training in Our School.
39. How Do Oratorical Contests Help a School?
40. Of What Value Is a School Gymnasium?
41. What Provision Does the Government Make for the Indian?
42. In What Ways Is Japan Advancing?
43. The Empress Dowager of China.
44. What Are the Qualifications of a Good Stenographer?
45. How May You Increase Your Vocabulary?
46. Why Should a City Own and Operate a Stone Crusher?
47. How Would You Arrange with Other Schools for an Athletic Meet?
48. Make Suggestions as to the Best Methods of Studying Your Lesson, *a.* in History, *b.* in Latin.
49. A Dialogue.
50. A Century Hence.
51. A Good Play.
52. An Explanation of the Rules of Football by the Boys of a Class, to the Girls.
53. The Process of Laying Asphalt Paving.
54. A Reproduction of the Sermon I Heard Last Sunday.
55. Write an Advertisement for the Next Football Game.
56. The Sparrows in Our Yard.
57. The Birds in Our Birdhouse.
58. Which Is the More Satisfactory, Brick or Asphalt Paving?
59. Which Do You Prefer and Why—One or Two Sessions a Day?
60. Should All the Pupils in the Schools Be Compelled to Be Vaccinated?
61. The Account of a Football Game Written by the Girls.
62. Should Those Pupils Who Are Excused from Vaccination on Account of Physical Conditions Be Admitted to School?
63. Explain the Theory of Vaccination.
64. Write for the School Paper a Report of the Monthly Declamation.
65. Traveling in the Next Century.
66. Nicola Tesla.
67. Is School Debating Worth While?
68. The Uses of Liquid Air.
69. The Legion of Honor.
70. Three Ways of Obtaining Salt.
71. The Rainbow.
72. Indian Tattooing and Painting.
73. The Plan for Widening the Erie Canal.
74. The Street Railway Power Station.
75. How the Foundation Is Constructed.
76. A Half Hour at Marshall Field's, or Any Other Department Store.
77. Glass Blowing.
78. Glass Cutting.
79. Three Minutes of Silence.
80. The Election of Our Magazine Editor.
81. My Ideal Vacation.
82. My Ideal Village.
83. When I Shall Be Twenty-one.
84. Before I Was Six.
85. If I Were a Fairy.
86. If I Were an Editor.
87. "Seeing Things at Night."

88. In the Nursery.
89. When I Had the Measles.
90. My Visit to a House-boat.
91. Local Superstitions.
92. The Trans-Siberian Railway.

G. Subjects for Short Themes

1. My First Day in the High School.
2. My Feelings on Examination Day.
3. On Getting Up in the Morning.
4. On Passing a Lighted House.
5. The Street at Nightfall.
6. My Air Castle.
7. People One Would Wish to Have Known.
8. My First Allowance.
9. Around the Hearth Fire.
10. A Bonfire.
11. An Anecdote of a Child.
12. My Pet Dog.
13. A Boys' Circus.
14. A Pin Show.
15. My First Autograph Album.
16. The Naughtiest Day of My Life.
17. Keeping a Diary.
18. How My Themes Get Lost.
19. A Great Emergency.
20. A Sleigh Ride.
21. My Cherished Doll.
22. On Planning to Study.
23. My English Recitation Room.
24. The High School Assembly Room.
25. One Day of My Last Vacation.
26. A Sleighing Party.
27. My Christmas Vacation.
28. The View from My Window.
29. What Happened as I Came to School This Morning.
30. The Beggar That Came to Our House This Morning.
31. The Story of a Drop of Water.
32. The Experiences of a Silver Dollar.
33. A Summer Camp.
34. The Boy That Sits Next to Me.
35. The Snow Man.
36. Our Cooking Club.
37. The Way to Fairy-land.
38. A Day in the Hayfield.
39. The Story of a Lost Dog.
40. The Crow and the Scarecrow.
41. The History of My Work Basket.
42. My Visit to the Children's Hospital.
43. Pictures in the Fire.
44. A Day in the Country.
45. A Sheaf of Wheat.
46. The Boy That Always Forgot.
47. The Old Swimming Hole.
48. A Picture I Like.
49. An Exciting Moment.
50. A Shop Window.
51. A County Fair.
52. A Runaway.
53. How I Spent This Morning.
54. The Curious Act of a Bird.
55. That Fourth of July.
56. An Adventure.
57. A Day in a Berry Patch.
58. The First Time I Saw a Play.
59. An Old-fashioned Tea Party.
60. Examination Memories.
61. The Woods in Winter.
62. An Old-fashioned Fireplace.
63. A Husking Bee.
64. The Schools of Long Ago.
65. A Day on the Beach.
66. An August Noon.

67. A Baby That I Know.
68. A True American.
69. The Mysterious Ways of Girls.
70. The Little Girl Who Wouldn't Say Her Prayers.
71. A Twentieth Century Rip Van Winkle.
72. This Town Twenty Years from Now.
73. The Lunch Room.
74. My First Teacher.
75. Old English Cookery.
76. Christmas Customs in Foreign Lands.
77. Some Extremes of Fashion.
78. The Game We Lost.
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80. When I Believed in Santa Claus.
81. When My Mother Was a Girl.
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84. The Time I Disobeyed.
85. At the Social.
86. A Fairy-land of Ice and Snow.
87. Our Milk-man.
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89. When Mother Was Away.
90. When We Made Ice Cream.
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93. The Funny Boy of Our School.
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96. The Book Agent.
97. The Burglar That Came to Our House.
98. The Fiddler on the Corner.
99. When the Baby Had His Picture Taken.
100. The Pine Grove in Midwinter.
101. Boys as Inventors.
102. Saturday Resolutions.
103. The Season I Most Enjoy
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106. Our Choir on Easter Sunday.
107. My Play-House in the Old Apple Tree.
108. Our Morning Exercises.
109. Street Musicians.
110. A Dry Goods Store.
111. A Country Store.
112. A Description of the Mayor.
113. An Office Desk.
114. A Bank Safe.
115. A Boy's Room.
116. A Girl's Room.
117. A Manufacturing Establishment.
118. Life on a Farm—Haying, Husking, or Threshing.
119. A Trip to the Woods in Spring.
120. The Woods in Autumn.
121. How to Make a Kite.
122. How to Get a Dinner.
123. How to Build a Boat.
124. A Christmas Dinner.
125. What Happens Thanksgiving Day.
126. A New Year's Day Party.
127. The Bluebird.
128. The Oriole.
129. The Woodpecker.
130. The Crow.
131. The Blue Jay.
132. Why Birds Migrate.
133. Birds' Nests.
134. Are Animals Happy?
135. How My Dog Shows His Feelings.
136. The Oak.
137. The Willow.
138. The Pine.
139. The Maple.
140. The Evergreen.
141. Shade Trees.
142. The Effects of Forests on Climate.

143. Arbor Day.
144. How to Keep the Yard in Good Condition.
145. Is Hunting Cruel?
146. What a Boy Saw through a Crack in the Fence.
147. The House in Which You Were Born.
148. Your Opinions of Examinations.
149. A Letter to a Friend.
150. An Order for Books.
151. An Invitation to a Formal Reception.
152. An Acceptance and a Regret.
153. Our Camp on the Lake.
154. A Spring Flood.
155. A Voting Booth.
156. A Dutch Windmill.
157. My Ghost.
158. How I Earned a Dollar.
159. Why the Tides Rise.
160. My First Day at School.

APPENDIX C

A LIST OF THE COMMONER ABBREVIATIONS IN GOOD USE

[The abbreviations marked with an asterisk may be used with the full name only; e.g., Prof. Arthur Jones, Capt. J. M. Manly, *but* Professor Jones, Captain Manly.]

A.B. or B.A. (*Artium Baccalaureus*). Bachelor of Arts.
A.D. (*anno domini*). In the year of our Lord.
ad lib. (*ad libitum*). At pleasure.
A.M. or M.A. (*Artium Magister*). Master of Arts.
aet. (*aetate*). Aged.
a.m. (*ante meridiem*). Before noon.
B.C. Before Christ.
B.S. Bachelor of Science.
Capt.* Captain.
C.E. Civil Engineer.
cf. (Latin *confer*). Compare.
C.O.D. Collect on delivery.
Col.* Colonel.
D.C.L. Doctor of Civil Law.
Dr. Doctor. (In America, hardly ever used except for doctors of divinity or medicine.)
D.D. Doctor of Divinity. (Used only after a proper name.)
e.g. (*exempli gratia*). For example.
Esq. Esquire. (Used only after a proper name. Mr. and Esq. should *not* be used together.)
etc. (*et cetera*). And so forth.
F.R.S. Fellow of the Royal Society.
Gen.* General.
Gov.* Governor.
ibid. and id. (*ibidem*). In the same place—a term used to indicate a source already quoted.
i.e (*id est*). That is.
inst. (*mense instante*). The present month.
Jr. Junior. (Used after a proper name.)
Lieut.* Lieutenant.
LL.B. (*Legum Baccalaureus*). Bachelor of Laws.
LL.D. (*Legum Doctor*). Doctor of Laws.
m. (*meridies*). Noon.
M. (*Monsieur*). The French abbreviation corresponding to our "Mr." The plural is MM.
Mgr. (*Monseigneur*). The title of a dignitary of the Roman Catholic Church.
Mr. Mister. (The plural is "Messrs.").
Mrs. (Hardly an abbreviation, since "Mistress," the full form of the word, is never used in this sense.)
Mlle. (*Mademoiselle*). The French equivalent of our "Miss."
Mme. (*Madame*). The French equivalent of our "Mrs."
M.C. Member of Congress.
M.P. Member of Parliament.
MS. Manuscript. (The plural is MSS.)
N.B. (*nota bene*). Take notice.
Ph.D. (*Philosophiae Doctor*). Doctor of Philosophy.
p.m. (*post meridiem*). Afternoon.
p.p.c. (*pour prendre congé*). An abbreviation put upon the visiting card left when one is making a final visit.

Pres.* President.
Prof.* Professor.
pro tem. (*pro tempore*). For the time being.
prox. (*proximo*). Next month.
P.S. (*post scriptum*). Postscript.
Q E.D. (*quod erat demonstrandum*). Which was to be proved.
q. v. (*quod vide*). Which see.
stet. (*let it stand*). An abbreviation used to let a proof-reader know that an erased passage is to be restored.
The Hon. The Honorable. ("Hon." and "Honorable" are not to be used without "The," and are not to be used with a surname only; e.g., *not* "Hon. Jones," *but* "The Hon. J. R. Jones.")
The Rev. The Reverend. (The rule just stated for "Hon." holds also for "Rev."; e.g., *not* "Rev. Smith," *but* "The Rev., or Reverend, M. C. Smith.")
ult. (*ultimo*). Last month.
U. S. A. United States Army.
U. S. N. United States Navy.
U. S. M. United States Mail.
vid. (*vide*). See.
viz. (*videlicet*). To-wit, namely.

APPENDIX D

ABBREVIATIONS AND SIGNS FOR USE IN CORRECTING THEMES

Ms. Illegible manuscript.
sp. Fault in spelling.
p. Fault in punctuation.
cap. Capital letter needed.
l. c. ("lower case"). Small letter instead of a capital.
1, 2, 3, etc. Rearrange as the numbers indicate.
δ. (The printer's abbreviation of "dele.") Omit.
×. Some fault too obvious for comment.
∧. Something necessary to thought or construction omitted.
B. Barbarism.
I. Impropriety.
R. or W. Redundant, tautologous, verbose, or prolix.
V. Vague.
G. Fault in grammar.
U. Sentence lacks unity.
Co. Sentence lacks coherence
E. Sentence lacks emphasis.
¶. Paragraph here.
No ¶. No paragraph here.
¶ U. Paragraph lacks unity.
¶ Co. Paragraph lacks coherence.
¶ E. Paragraph lacks emphasis.
O. Obscure.
A. Ambiguous.
M. Unskillful use of figurative language.
K. Clumsy.
T. In bad taste.
Coll. Unduly colloquial, or undignified.
quots. Quotation marks needed.

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